continental

film review

for the aware audience

february 1969
50 cents

marisa
solinas

CONTINENTAL FILM REVIEW
FEBRUARY 1969

Published and printed in Great Britain monthly since November 1952

Page 2. In this issue and a look at 1969
Page 4. Marisa Solinas in "Le Meraviglie dell'Amore"
Page 6. The Painter and Film (3)
Page 8. Plagio, a new Italian film about students at Bologna University
Page 9. Satyajit Ray
Page 10. Anna Gael in "Un Jeune Couple" and "Bridge at Remagen".
Page 12. Olga Georges-Picot in "Catherine". French news
Page 14. Pierre Clémenti
Page 15. New French films
Page 16. New Swedish films including "Odd Lovers".
Page 18. New young producers & directors in Germany.
Page 20. Tina Aumont in Tinto Brass's new film, "L'Urlo".
Page 22. New young Italian Directors.
Page 25. "Maybe, One Evening at Supper" — Giuseppe Patroni-Griffi's new film.
Page 26. Happening in January.
Page 28. Current and Coming — Greek films in town — three new Yugoslav films in the New Cinema Club programme.
Page 31. CFR Book Service.

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EURAP PUBLISHING CO. LTD.
71 Oldhill St., London, N.16.**

Second Class Postage Rates paid at New York, N.Y.

Printed in Great Britain by Letraprint Company, 71 Oldhill Street, London, N.16, for Eurap Publishing Co. (London) Ltd., 71 Oldhill St., London, N.16. Tel. 01-806 7368.

benjamin

The Prince Charles Theatre reopens January 12th with Michel Deville's "Benjamin" starring Pierre Clémenti, Catherine Deneuve and Michèle Morgan. An article on Pierre Clémenti appears on page 14.

THIS LOOKS LIKE being a great year for Continental Film Review readers. Around thirty companies have Continental films available for distribution here — many may be co-productions and many will be dubbed but the list of films is impressive.

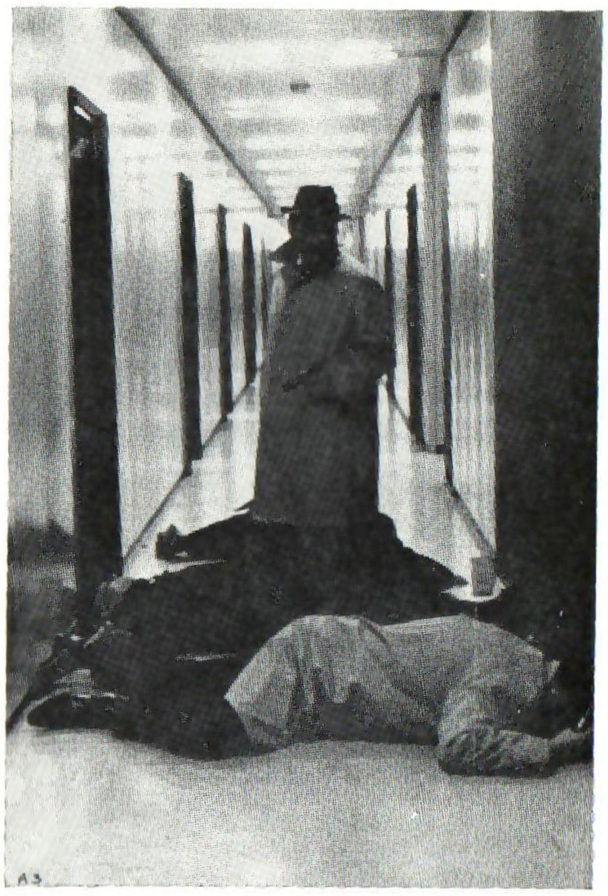
Titles, of course, may change from the original Continental ones and there are some odd translations in the pipeline. However, to keep your future film-going as uncomplicated as possible we will publish, as from next month, a list of the current title changes.

Cinecenta, the fou r- cinemas- i n-one complex in Panton Street (just off Leicester Square) is due to open January 12th, beginning a new era in film-going. The first four films are "Wonderwall", Chabrol's "Les Biches", Jan Troell's "Who Saw Him Die" (Ole Dole Doff) and Hans Abramson's "The Sinning Urge".

Finally — to those thousands of new readers who are writing to us for back numbers of CFR we would mention that old advertisements may no longer be valid. We refer you to current advertisers and please mention CFR.

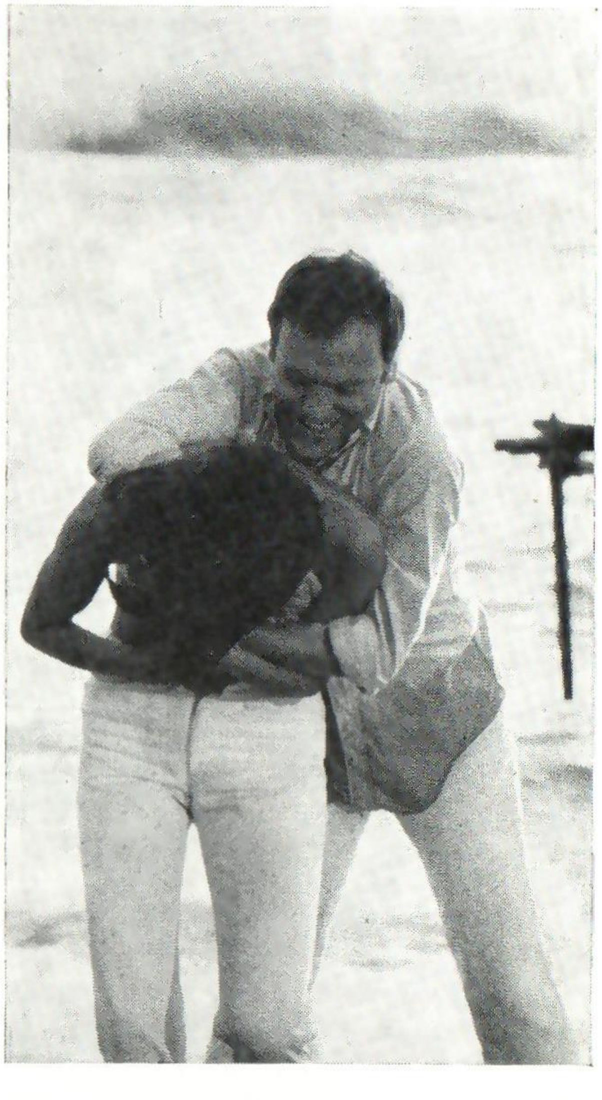
A pleasurable 1969 in the cinema.

**Above:
Olga Georges-Picot in "Catherine" (see page 12)
Below: a lovely silhouette of Anna Gael (see page 10)**



Above: classical, diagonal, symmetrical design from Godard's "Alphaville". See "The Painter and Film" (page 6).

**Cover Portrait
Marisa Solinas came to notice in Bertolucci's "Commare Secca". She is currently making "Le meraviglie dell' Amore" and "Plagio"**



Above: Jean-Louis Trintignant and Florinda Bolkan in Giuseppe Patroni Griffi's new film, "Metti, una sera a cena" (Maybe, one evening at supper) — page 25

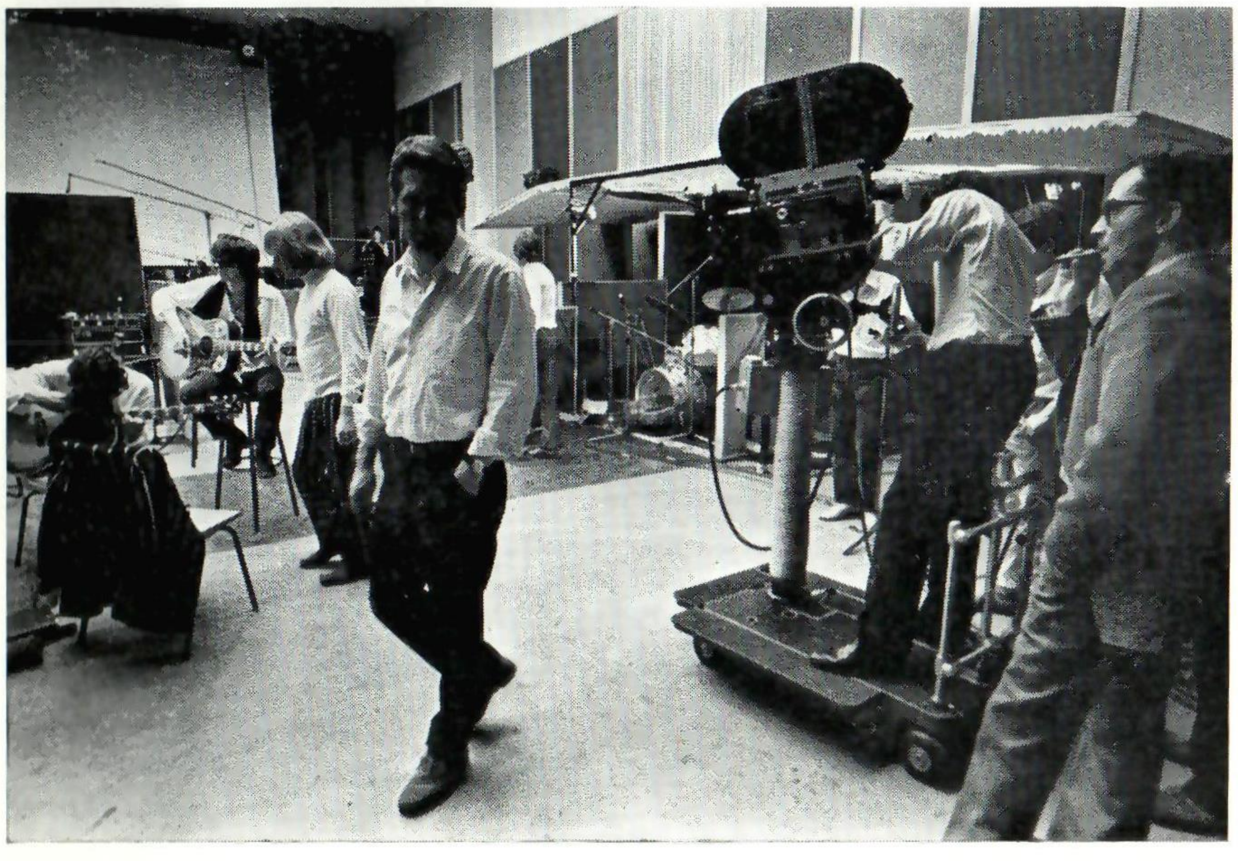
the trend for 1969

Art and Society are more closely knit than ever before so that the permissive society refers not simply to personal morality but to freedom of expression in all the arts — indeed, the one creates the other and one is not certain whether the art creates the society or vice versa. Film-makers are aware of this and this year (a year in which human relationships of all kinds, will be examined with a new reality) the cinema will undoubtedly show the importance that contemporary art has on our lives, from love-making to career-making. **Right:** a modern decor for a modern couple in Tinto Brass's "L'Urlo". See page 20.

Festivals in 1969 will be awaited with lively interest. Will they be as hazardous as last year? Many committees have devised new rules based on the points raised last year but undoubtedly much will depend on the political climate reigning at the time. **Right:** From Fernando Campos's "The Journey" which won the "Third World" Silver Leopard at Locarno last year. The Latin-American cinema deserves to be more widely known — a pity, that Sestri Levante has not survived.

VIAGEM AO FIM DO MUNDO

Despite the restrictions, more of us will spend a holiday abroad in 1969 and Continental films will always have that extra flavour of nostalgia. Left: Raquel Welch in the statue-lined Canopus of Hadrian's Villa (just outside Rome) in "The Biggest Bundle of them All".



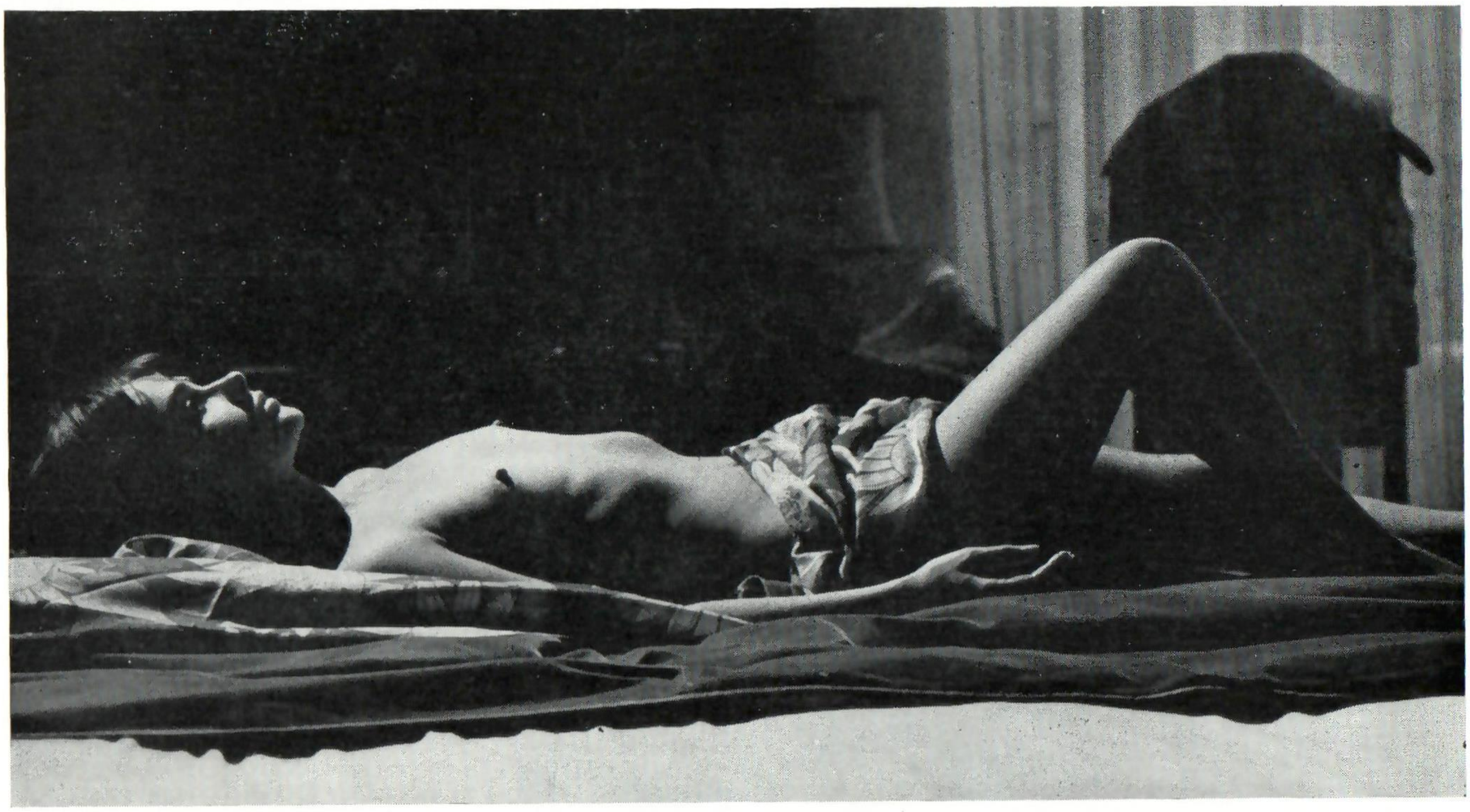
independence

The last two major European festivals of 1968 did not pass without incident. The jury resigned at Locarno in sympathy with Jiri Menzel who refused to judge films submitted by countries who had marched into Czechoslovakia and at the London Film Festival last month, Godard asked the audience not to see his film, "One Plus One", with an ending different from the one he approved. The producers had altered the ending to include the complete song that is heard only in rehearsal during the film. Said Godard: It's like changing the title to "One Plus One Equals Two".

Illustration left shows Godard and the Rolling Stones rehearsing the number which caused the trouble, "Sympathy for the Devil". In 1969 Godard will no doubt continue his predilection for a socio political non-commercial (in the traditional sense) cinema. Already the ICA in London is trying to organise a non-commercial circuit and there is a London Film-makers Co-op designed to aid independent film-makers in production and distribution. This all adds up to a livelier film scene in 1969.

MARISA SOLINAS

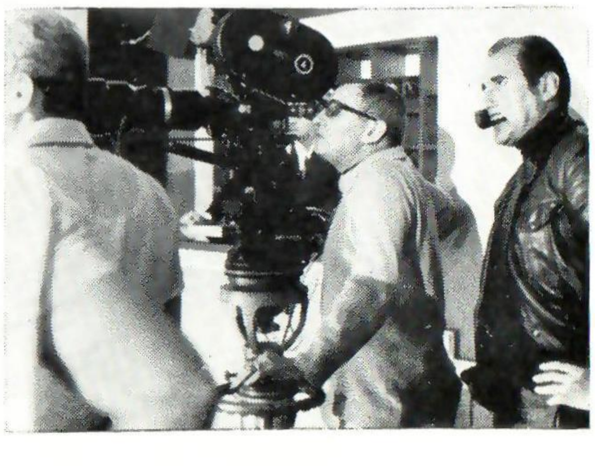
Below and right: Bergonselli directing Marisa Solinas in a scene for his new film, "Le meraviglie dell'Amore".



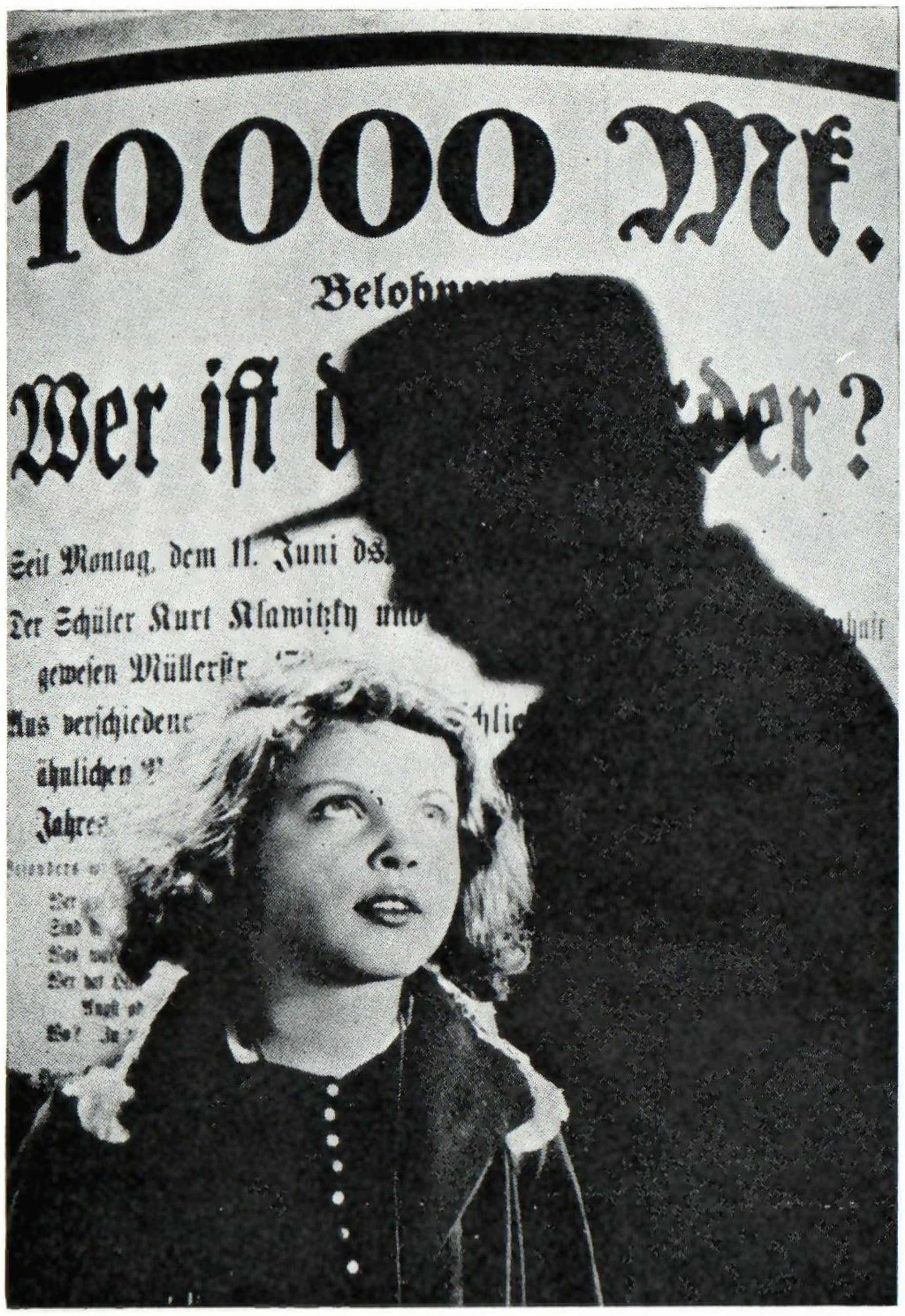
Above: Marisa Solinas in "Le Meraviglie dell'Amore" (The Wonders of Love).

Left: Carla Gravina in Salvatore Sampieri's second film, "Cuore di Mamma" (see page 22)

Right: Riccardo Ghione checks a shot for his "Rivoluzione Sessuale".



le meraviglie dell' amore

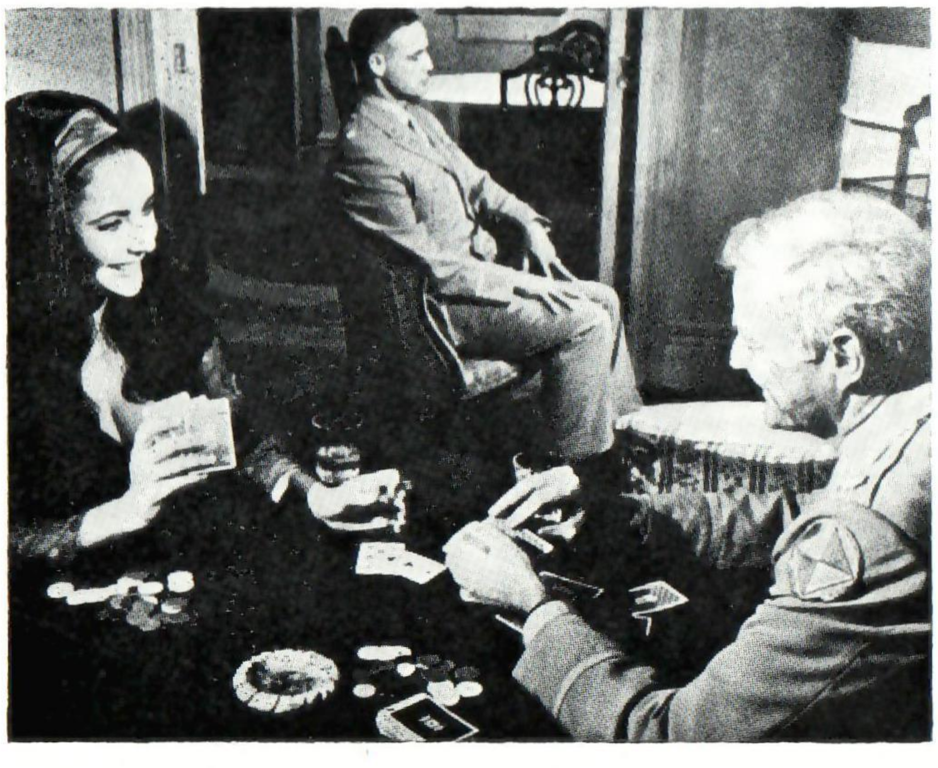


Above: A magnificently dramatic image from Fritz Lang's "M". The innocence of the child set against the menacing shadow of the assassin creates an immediate tension. Lang studied art as a young man and the quality of his image is proof of this.

the painter and film

(3) DRAMATIC PROVOCATION by GORDON REID.

Below: Elizabeth Taylor and Brian Keith create the atmosphere of their relationship while, in the background, is seen Marlon Brando as the brooding, frustrated and unhappy husband. A simple but effective dual shot.



THE WORD ARTIST is a generic term, for whatever medium he is working in, he is moved by the same compulsion to express and create. No artist or art form lives in isolation and the several media are continually overlapping, the new borrowing from the old.

The cinema (being above all visual) when it began to take itself seriously, began to think in terms of classical composition.

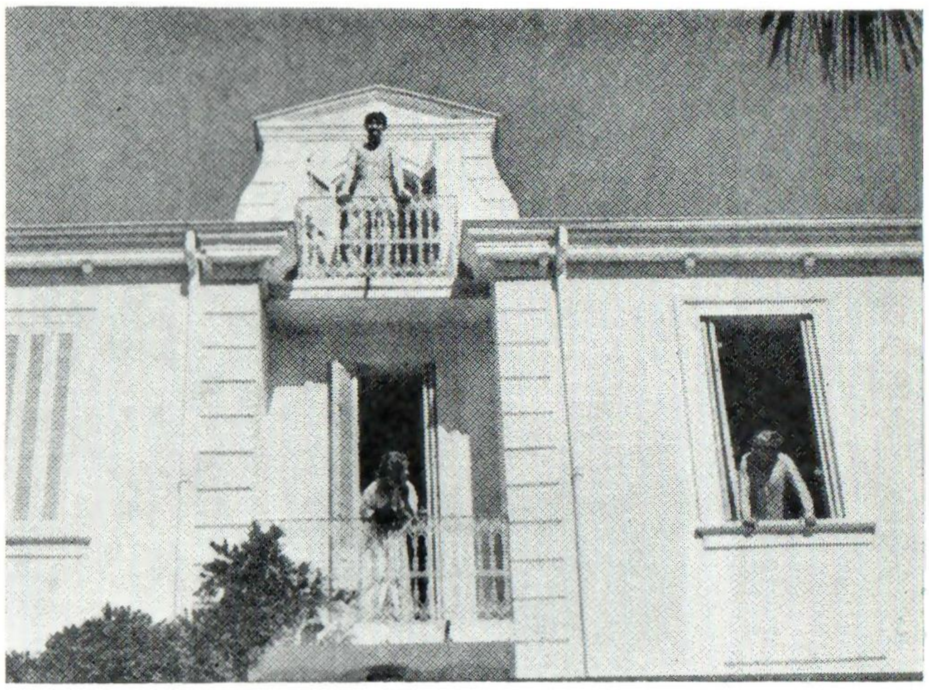
The classical painters balanced their pictures symmetrically with the lines of the design rising or falling to the central figure or situation and within this formula some powerfully dramatic pictures were achieved.

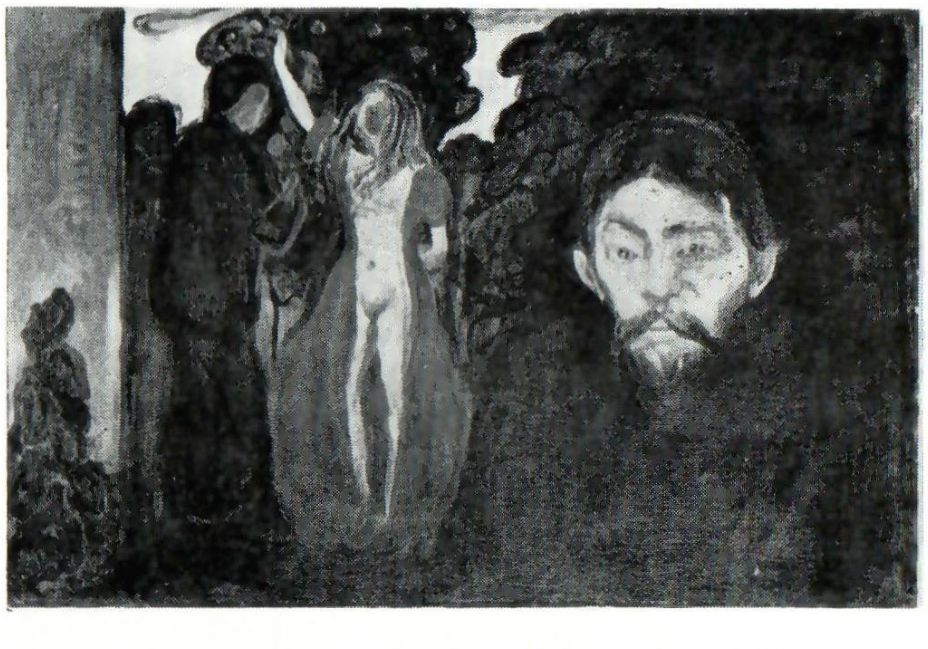
But the concept is essentially static, the eye and mind drawn to one central situation and there stopping to admire the way the artist has caught the dramatic moment.

Of course this eye and mind persuasion is achieved not only with subsidiary figures or objects, leaning, gesturing or moving towards the central situation, but by the use of light and shadow — Rembrandt achieved masterpieces of intimacy with the placing of light and painters such as Caravaggio and Georges de la Tour also achieved effective if less subtle work.

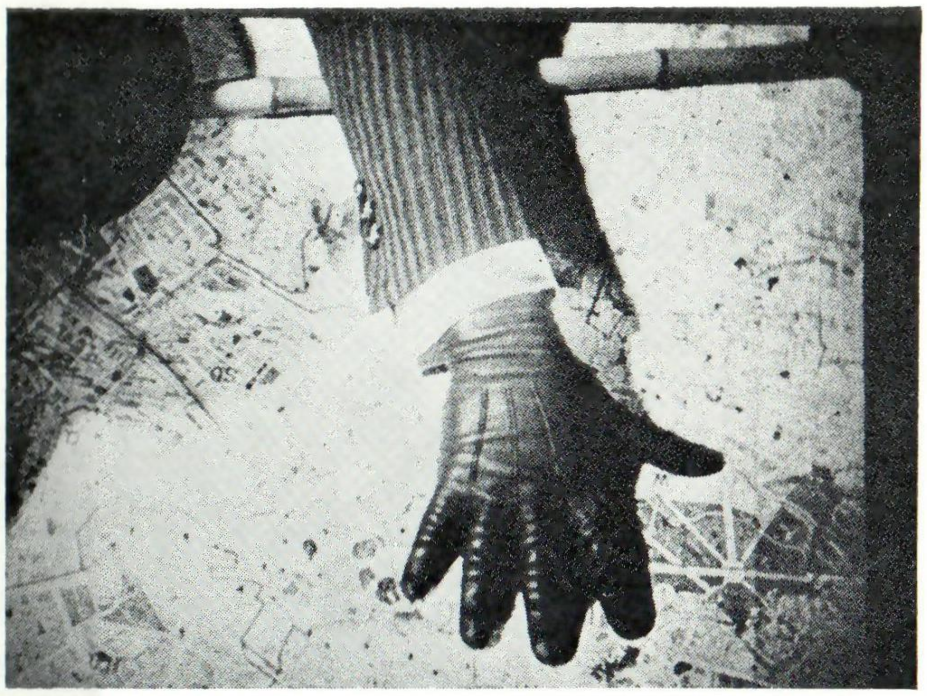
But quite early on artists wanted the spectator not only to behold a situation in isolation but be provoked to consider its consequences and thus deepen his dramatic (emotional) experience.

Below: From Francois Truffaut's "Jules and Jim", a film which is a constant double action , particularly in this sequence at the house by the sea when Jules persuades Catherine to marry him and Jim (himself in love with her) waits and watches. Jim buys them a Picasso as as a joint present — it is the early 1900's and a Picasso then would have been within Jim's means.

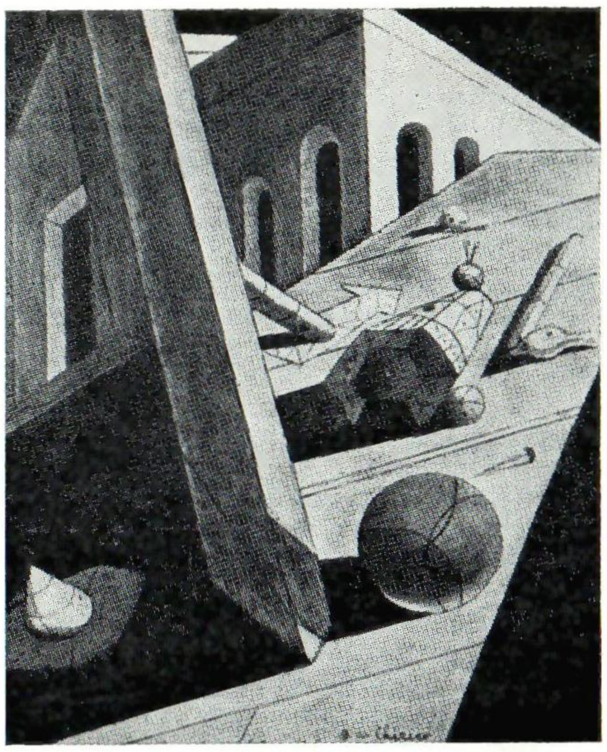




Above: From Edvard Munch's "Jealousy" (1896-97), a dual scene which (without too much exaggeration) has its modern counterpart in "Blow-Up". The picture is in the Munch Museet, Oslo.



Left: dramatic disposition of objects (Lang's "M")



Right: dramatic disposition of objects (Chirico). The cross diagonals are the same in both illustrations but more emphatic in the painting. The picture is in the Museum ofModern Art, New York.

To do this they began to show at least two dramatic incidents that had a bearing on each other and the spectator is led to ponder the outcome — he is, in fact, moved forward along the narrative.

Piero della Francesco's "Flagellation of Christ" is usually extolled for its geometric perspective but in fact it is an early example of the dual drama where the main situation (the flagellation) is in the background (left) and the three Elders (seen right) discuss the Jesus of Nazareth situation in the foreground. Velasquez's "Christ in the house of Martha and Mary" also puts Christ in the background and the two kitchen maids big in the foreground.

In fact the early altar-pieces and their predellas are poly-dramas — using flashbacks and forward glimpses of the holy drama.

A more modern example is Edvard Munch's "Jealousy" in which the tortured face of a man is seen among some trees (foreground) — his anguish being the result of a meeting of two lovers seen in the background. In fact this work might well have been the starting point for Antonioni's film, "Blow Up".

Film-makers very soon realised the importance of a balanced image, and, in any case, many directors were themselves artists and drew very detailed sketches of the sequences to be shot.

Eisenstein, Welles, Lang, Visconti, Sternberg, Rosi are major directors whose balanced images owe much to the composition and the use of light and shade of the old masters. Eisenstein was so preoccupied with visual beauty that often some scenes tended to slow down and become static.

Visconti's "White Nights" and "Vague stelle dell'Orsa" and all of Orson Welles's work are fine examples of the classic use of light and dark. The problem such visual directors have is to make a compromise between film pace and static beauty. Visconti seems to solve this problem less frequently than Welles.

The question of pace is, invariably, related to narrative and varies accordingly. Welles adopts a slow pace for "Immortal Story" but it seems well suited to his vision. Indeed the less cluttered a narrative the more spatious a director is inclined to be — could an audience accept a film stemming directly from Gordon Craig's idea of perfect theatre: "no play or plot, simply the correlated movement of sound, light and moving masses . . . it would be a kinetic experience."

The use of the dual drama on the screen was also used early on — from Abel Gance's triple screen to the present day — a simple example being in "Reflections in a Golden Eye" where Elizabeth Taylor and Brian Keith are playing cards and between them, in the background, is seen the brooding Marlon Brando (see illustration).

Realising the effect on the imagination that parallel and related dramatic or emotional incidents had, artists then began to think in terms of objects and atmosphere and dramatic light and shade.

Giorgio de Chirico, for instance, provokes the imagination with a number of dramatically positioned objects and planes of shadow. In his "Evil Genius of a King" (Toys of a Prince) speculation is provoked as to the character and destiny of the young Prince whose toys we see lying ominously around as our eyes move up the picture (urged on by the strong diagonal design) to the chilly palace. Has the boy been spirited away, the centre of political intrigue, or merely gone tired, neglectful to bed?

In "The Red Tower" (Guggenheim Collection, Venice) we have a glimpse of an equestrian figure throwing a hard shadow across the picture in front of a martello-like tower. No life to be seen anywhere — and we get a sense of subjugation — the mounted figure might be a dictator — the tower a prison.

Chirico's pictures of this period are brilliant provocations to speculate on the unknown Another example is Leonor Fini's "Expectation" (1939-36) in which a group of men and women watch the moon rise above the menacing low clouds.

All this has been noted by many of the major film directors — it is, in fact, what any director tries to do — move his audiences forward with the action — get them speculating on the outcome and surprising (thus holding) them with a different result (see Hitchcock in Truffaut's book).

Of course this is considering art simply in dramatic terms but it tends to show that by sectionalising art we make each section that much shallower.

An artist working in a mixed medium such as the cinema should be able to count on the spectator's awareness of those other art sections which he is using.

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student psychology

THIRTY-FIVE year old Sergio Capogna directed his first film, "A Hero of our Times" some years ago based on a story by Pratolini and his second, "The Consequences" ran into censor trouble.

Now he has begun a third film, "Plagio" (Plagiarism) which has taken him two years to prepare and in it are Mita Medici, Marisa Solinas, Cosetta Greco, Ray Lovelock, Alain Noury and Dino Mele.

The story begins in Bologna where the students are demonstrating at the university. The three main characters are: Angela (Mita Medici), the intelligent and much travelled daughter of a journalist; Massimo (Alain Noury) son of a modest Rimini family who has won a scholarship; Guido (Ray Lovelock) a boy from a wealthy background, an orphan as a result of a car accident in which his parents were killed.

The film is a study of the relationships of these three as affected by Massimo's sense of economic insecurity and Guido's emotional instability. With the death of Guido and the suspicion of suicide the relationship between Angela and Massimo is affected.

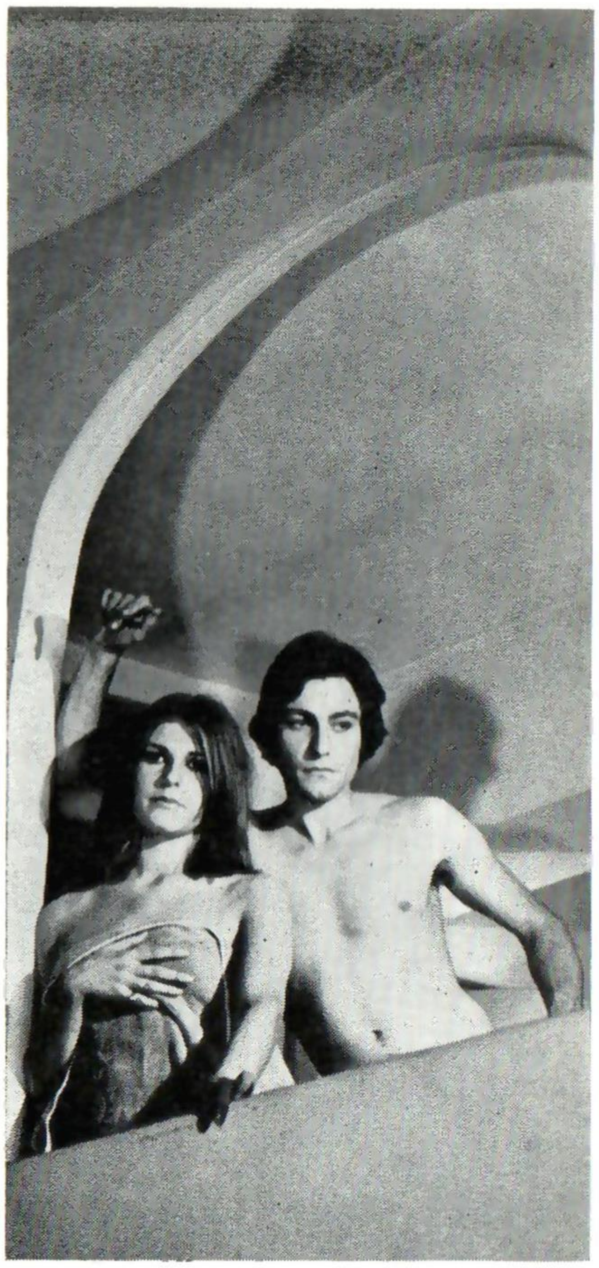
Capogna insists that it is not a morbid or pessimistic film but a serious study of the psychological factors present when young people meet and fall in love for the first tme.

Pier-Paolo Pasolini is preparing a version of "Medea", a film, so he says, which will be well suited to the old silent, static and austere style.

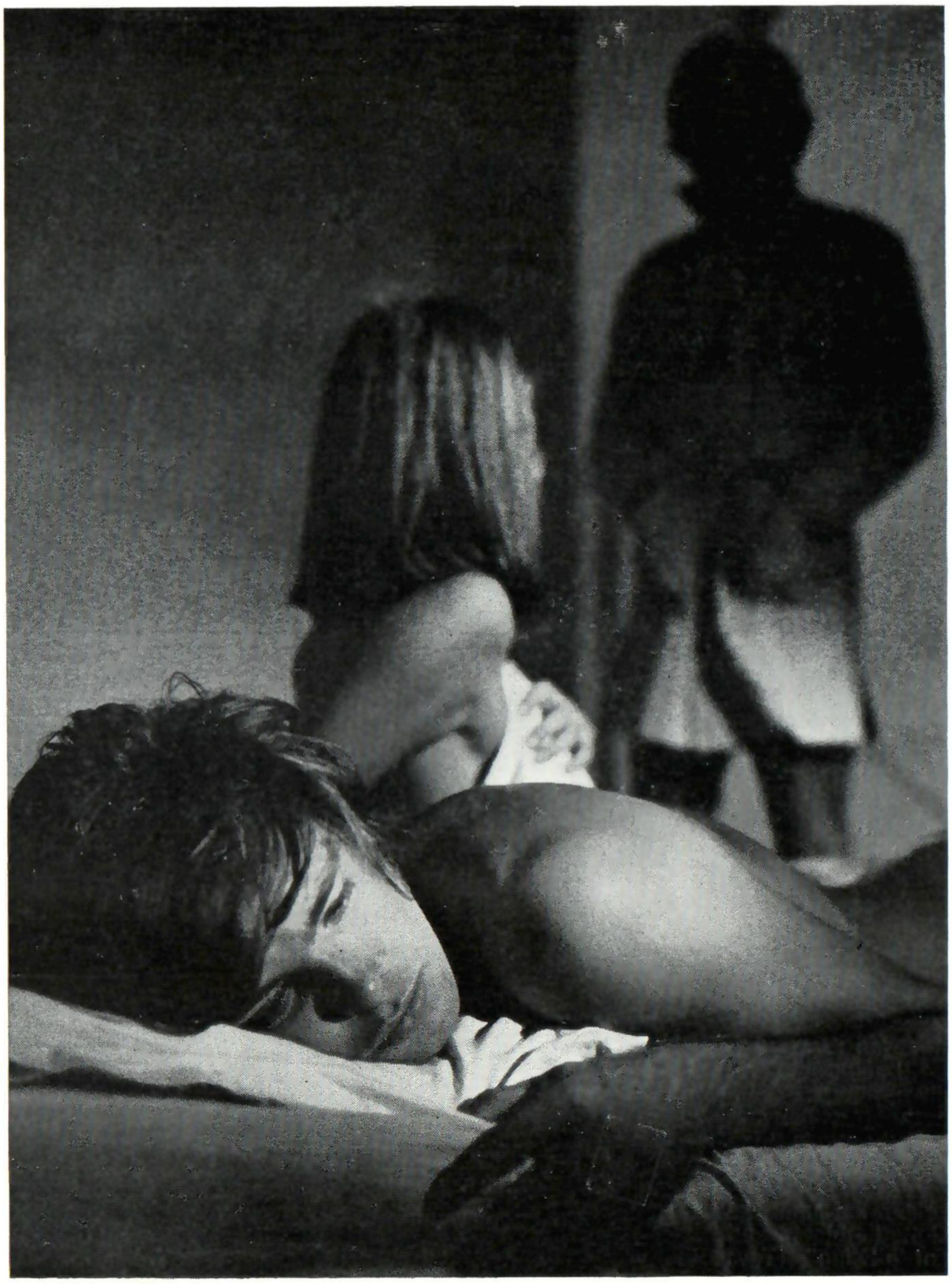
Carlo Lizzani is preparing a new film for Dino Laurentiis about the bandit Mesina.

Damiano Damiani, next Spring, will make "Diario di un lussurioso".

Giorgio (Summit) Bontempi has written in Paris the script for his second film, "Man from Frankfurt".



Illustrations this page: Mita Medici, Ray Lovelock and Alain Noury in "Plagio".



After finishing "Gli Intoccabili" Giuliano Montaldo will begin preparing the long awaited "Sacco e Vanzetti".

"The Invisible Woman" is a new film to be directed by Paolo Spinola based on a story by Alberto Moravia.

Alessandro Blasetti will direct the much heralded "Simon Bolivar". Maximilian Schell will play the title role and other main parts will be played by Francisco Rabal, Rosanna Schiaffino and Fernando Sancho.

SATYAJIT RAY

Below left: Tapan Chatterjee as Goopy and Robi Ghosh as Bagha in "Goopy Gyne O Bagha Byne".
Right: Satyajit Ray, Photos by Ardhendu Ray.

SATYAJIT RAY'S new film, "Goopy Gyne O Bagha Byne" is nearing completion and is keenly awaited in Calcutta. Everyone expects the film to open up new horizons for Bengali films as well as Indian films in general. Although a story for children based on his grandfather's work, it is a long-meditated production.

The narrative concerns two children, one, Goopy, turned out of his village for his continual out-of-tune singing and the other, Bagha, turned away for his continual drumming.

In the jungle the boys meet a gang of Ghosts and the King of Ghosts bestows on them three blessings: they will be able to eat whatever they desire; they will be transported anywhere at a moment's notice by wearing the magic shoes; they will acquire a sense of music that will prevail over all listeners.

The two boys then become court musicians and are involved in a war with a neighbouring state.

A film from Bengal (one of the three greatest producing centres in India) has won the President's Gold Medal for the best feature film of 1967. This was "Hatey Bazarey", directed by Tapan Sinha whose latest film, "Apan Jan", is (at the time of writing) waitting to be released. The second prize went to the Hindi film, "Upkar" directed by Manoj Kumar. Satyajit Ray was judged the best director for his film, Chiriakhana".

Best Actor award went to the matinee idol of Bengal, Uttam Kumar, for his performances in "Anthony Friinghee" and "Chiriakhana". Best actress to Mrs Nargis Dutt for her performance in "Raat Aur Din".

The Bengal industry, incidentally, still has a number of problems to overcome following the strike last year.

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anna gael

Anna Gael has only been appearing in films for three years but her splendid figure soon brought her to the notice of filmgoers. Now the roles she is being given offer her a chance to prove herself as an actress — particularly in "Un Jeune Couple" and John Guillermin's "The Bridge at Remagen".

Anna was born Anna Abigail Gyarmarthy in Budapest, September 27th, 1943. She went to a secondary school, took her baccalauréat and studied classical dancing before appearing on the stage in "L'Avenir est dans les oeufs" and "La Femme Sauvage".

Her first film was "Viva Macao" in 1965 and since then she has been very busy with such productions as "Béatrice", "Bérénice", "L'enfer est vide", "Where the Action Is", "La Froid au Coeur", "Peau d'Espion", "La mort en liberté", "Pour messieurs seuls", "Thérèse and Isabelle".

UN JEUNE COUPLE is a new film directed by René Gainville and starring Anna Gael (Veronique), Anny Duperey (Ariane) and Alain Libolt (Gilles).

A young couple, Gilles, an engineer, and Veronique, are spending their honeymoon in Athens. We see them in a Plaka tavern, on the beach and in the modest pension where they are staying, and although they seem superficially happy it is evident that something troubles them both.

This modest honeymoon hardly lives up to the one she had dreamed of from reading the de luxe brochure and, for his part, he is still not at ease in this new relationship.

When they return to Paris to stay with his parents and look for a flat the discontent is even more apparent. He would be satisfied with a modest flat — she wants something larger in a fashionable district. With her it is the malaise of the young generation — to want everything, immediately.

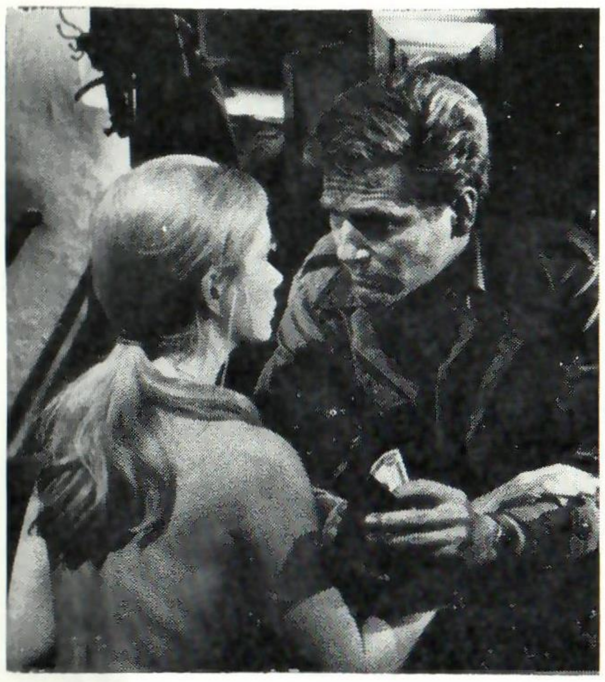
Veronique, in fact, loves Gilles, but not enough to share very modest conditions.

Their friendship with a wealthier couple provokes the obvious comparison.

Finally the irritations break out into a separation. She will probably remarry a man who can give her the life of which she dreams. For his part, as an antidote to the bitterness of a ruined marriage with a girl he truly loved, Gilles joins a protest group. But he soon realises that he has passed the age for dropping out.

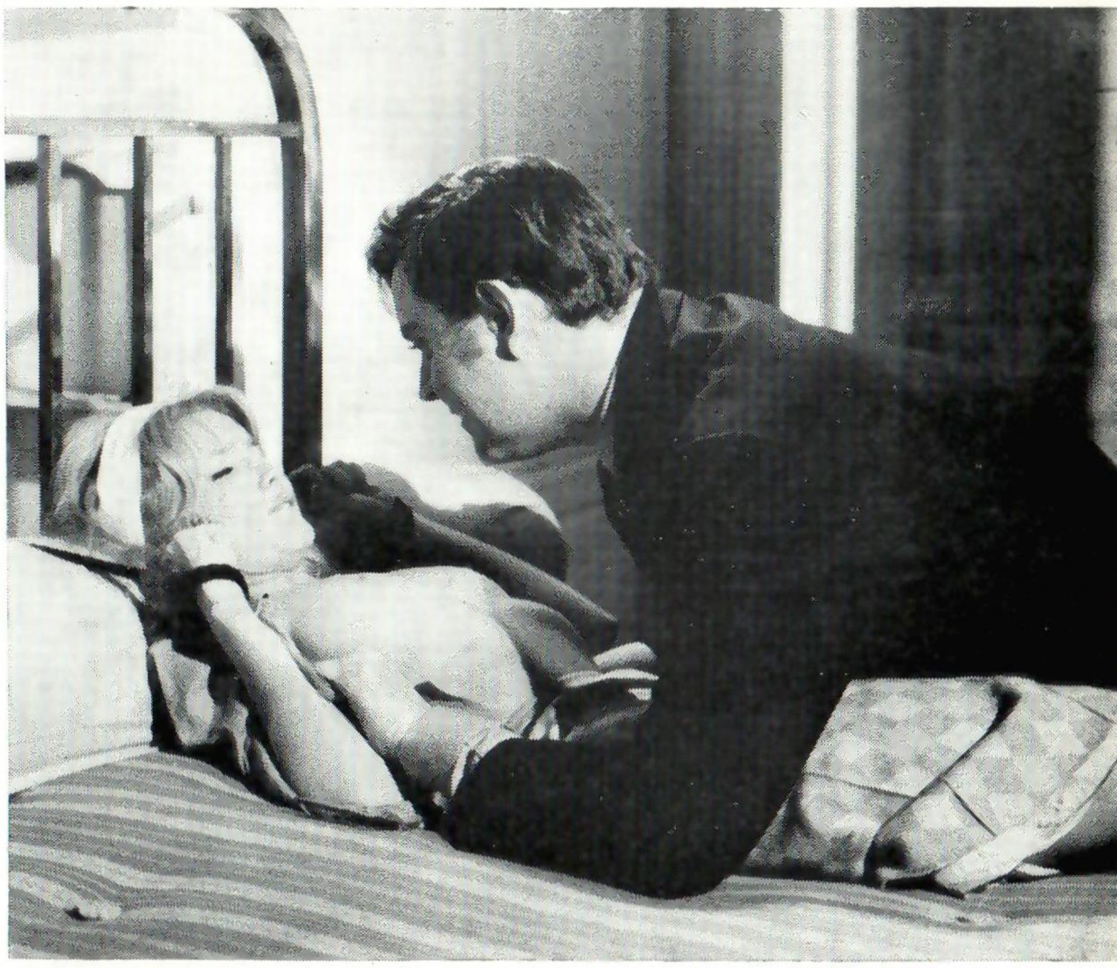
When Veronique returns to their flat to discuss the final divorce it seems as if her own genuine love for Gilles might overcome her material selfishness. She runs away in case sentiment might prevail — but she runs in doubt.

Left: Anna Gael and Alain Libolt in "Un Jeune Couple".



Above: Anna Gael as the young girl who gives herself to an American Lieutenant in "The Bridge at Remagen". Anna plays the only female role in the film.

Right: Anna Gael in a scene from Pierre-Alain Jolivet's "Bérénice", a modern adaptation of Racine's tragedy.



Above:
"Where the Action Is"

Raymond Pellegrin, Pierre Brasseur and P. Barge are the stars of "The Disinherited" directed by André Hunebelle.

Pierre Clémenti will star in Carlo Lizzani's "Grazieneddu".

Robert Hossein will star in "The Battle of Alamein" directed by Giorgio Ferroni.

Left:
Anna Gael in "Where the Action Is".

from france

Christian-Jaque who has just finished "S.O.S. Frequency 1" for TV is preparing three new films. In February he starts on "Les grandes chaleurs" from Jean Laborde's novel about a woman accused of murdering her husband with her lover's aid. In July he will make "Les femmes du monde".

Below left: Olga Georges-Picot as Catherine and Francine Bergé as Sarah in Bernard Borderie's latest period piece, "Catherine". Below right: Roger Van Hool as Arnaud and Olga Georges-Picot as Catherine.

CATHERINE

Olga Georges-Picot was born in China — her father was a French diplomat. After a long stay in South America she returnd to Paris nine years ago where she became a fashion model and studied acting at the American theatre. A meeting with Alain Resnais in 1966 won her a role in "Je t'Aime, Je t'Aime". Other films include: "Adieu l'Ami", "Seulement un corps une nuit" and "Sleep is Love Really".

Below: Ernst Frank as the Duke Philippe and Olga Georges-Picot as Catherine in Bernard Borderie's latest film,

Pierre Grimblat who directed publicity films for many years (as well a number of features) is now his own producer directing his own film, "Slogan". The hero is a forty-year old director of publicity films (married) who falls in love with a twenty-year old girl. "A classic situation", admits Grimblat, "but I deal with it in my own way. I examine the relationships between husband and wife, and the man and the young girl with whom he goes to live and whom he gradually discovers is a 'petite bourgeoise' in the image of his own wife. I also deal with the father of the girl who is the same age as his daughter's lover. He is first furious, then jealous, then an accomplice. The husband is Serge Gainsbourg and the girl, Jane Birkin, who has just finished "Le piscine" with director Jacques Deray. In the film the director wins a Venice award for film publicity. I actually won such an award last year and sent Gainsbourg to receive the prize. The mayor of Venice duly handed him the award believing him to be Grimblat while Reichenbach shot the scene in true ciné-verite style. This will be used in the film."

Talking of his new film, "La Femme Ecarlate" (The Scarlet Woman) Jean Valère told us: "The heroine (Monica Vitti) is dominated by the colour red. She is a director of a perfume house in the Midi. She has been the mistress of her business manager who is quite unscrupulous and

Continued on page 15

Left: Olga Georges-Picot Catherine

Paris 1418. The city is occupied by the Armagnacs and besieged by Philippe of Burgundy. Catherine Legoix, whose father is a goldsmith, is caught in the struggle between the "butchers", allied to the Burgundians, and the students, loyal to the Armagnacs.

The man she loves, Michel de Montsalvy, and her father, are both brutally murdered before her eyes and soon after she is thrown into prison for joining the students.

But her imprisonment is a short one. Her childhood friend, Caboche, a butcher (and directly responsible for the deaths of Legoix and Michel), has her released hoping to marry her.

Meanwhile Paris is controlled by Burgundians and Garin, the High Constable, is attracted to Catherine.

Thus the young girl is courted by three men: Caboche (who soon meets his death), Garin, and the Duke himself, before whom Garin gives way.

But free, Catherine decides to leave Paris with her friend, Sarah. In the woods near Chaillot they come across a band of outlaws led by Arnaud, Michel's brother. He too, falls in love with Catherine and for her part he seems like the hero of her adolescent dreams.

But Arnaud is practical. He decides to use the girl to trap Philippe. She returns to Paris agreeing to marry Garin while promising her favours to the Duke — all with the intention of leading them into an ambush at a hunt.

But the plot is anticipated. Catherine spends a night with Arnaud before they are all arrested, then in exchange for the rebels' pardon, Catherine returns to the Duke.

Based on the romance by Juliette Benzoni, "Catherine" is directed by Bernard Borderie with the new young star Olga Georges-Picot as Catherine. Horst Frank is the Duke, Roger Pigaut, Garin; Roger Van Hool is Arnaud.

Right: Pierre Clémenti in Vittorio Caprioli's "Scusi Faciamo L'Amore". In this he plays Lallo, a young Neapolitan who goes to Milan to collect an inheritance left by his father — a very refined man. But Lallo discovers his inheritance is simply a well-stocked wardrobe. However, with this, he decides to insinuate himself into Milanese society via its distaff side.
Below: Pierre Clémenti and Michèle Morgan in Michel Deville's "Benjamin" in which a young provincial is shown the amorous ropes.

pierre clementi

PIERRE CLÉMENTI has been noted in this country chiefly since his striking performance as the emotional young Spaniard in Bunuel's "Belle de Jour". But in fact, he had previously played in several films and had made a mark on the Paris stage.

Born September 28th, 1942, Clémenti studied at the university and then took a drama course at the Vieux-Colombier theatre. He became one of the group of young actors centred on the writer and producer, Marc'O (also in the group were Jean-Pierre Kalfon and Bulle Ogier) and appeared in "Les bargasses" (1965) and (most notable) "Les idoles" (1967).

On television he appeared in Michel Drach's adaptation of Dumas's "Les compagnons de Jehu" and his first major film role was in Carlos Villardebo's "Les iles enchantées" (opposite Pierre Vaneck and Amalia Rodrigues) which underlined the youthful romanticism of his character. (Previous to this he had made brief appearances in "Adorable Menteuse", "The Leopard" and "Cent Briques et des Tuiles").

In "Brigade Anti-Gangs" (1966) Clémenti played a young delinquent who falls in love with the daughter of a gang leader. When the gangster is arrested the young boy tries to free him but is finally killed.

Perhaps in this contemporary characterization Bunuel glimpsed a strangeness that he could accentuate in the person of the young emotional Spaniard who falls in love with Catherine Deneuve in "Belle de Jour". Certainly since that role Clémenti has

To top of next page

Left: Pierre Clémenti and Tina Aumont in a scene from Bartolucci's "Partner". In this film, particularly, Clémenti shows an impressive emotional range, carrying some very difficult scenes by reason of his assured attack. No other young actor has made such a personal impression in a single year ("Belle de Jour" appeared in 1967) and created an entirely new style anti-hero. A hero who, while concerned perhaps with social protest, sees it in terms of the projection of his own ego. As arrogant as he is (traditionally) unattractive, he nevertheless dominates any sexual relationship by virtue of his complete lack of inhibitions or scruples.

presented several passionate (almost hysterical) flamboyant characters whose sexual attraction has had that touch of the bizarre so much more appreciated today.

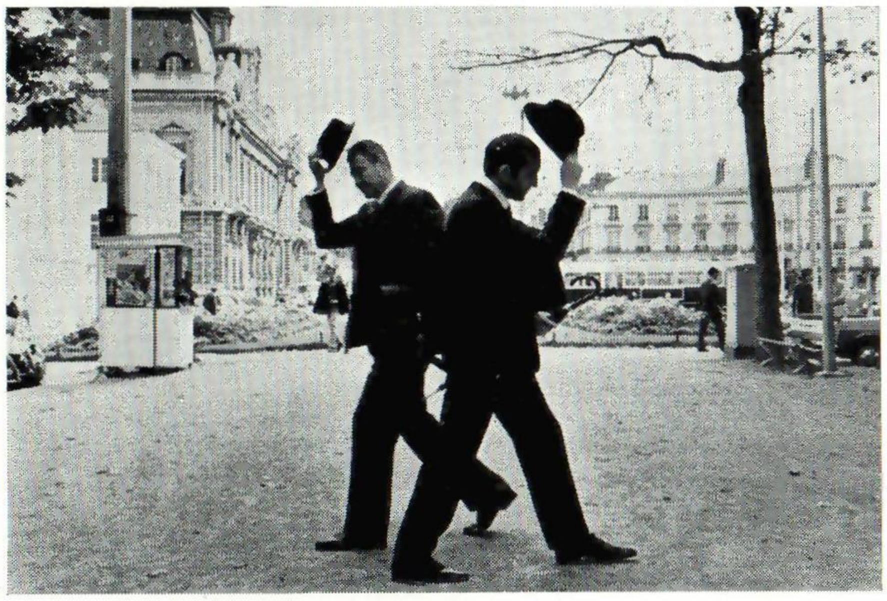
In "Les Idoles" Clémenti played "Charlie le Surineur", a pop star who is forced into marriage in order to gain publicity and keep a song at number one in the Hit Parade. This was directed by Marc'O and was a cinematic version of the stage production.

Vittorio Caprioli's "Scusi Faciamo l'Amore" and Bertolucci's "Partner" are two more roles of heightened emotion.

In Michel Deville's "Benjamin", certainly, Clémenti was less hysterical, but as the young orphan brought up by a faithful servant, he displayed the provincial gaucheries which in other roles have been pushed to more sadistic lengths.

Pierre Clémenti is the new romantic hero but it is a very different romanticism from that of Gérard Philipe.

Pierre Clémenti is now playing in Pasolini's "Orgy" which we will discuss in an article on that director.



Above left: Alexandra Stewart (Eva) and Bruno Cremer (Hugo) in Michel Deville's latest film, "Bye, Bye, Barbara". A 'suspense romance' involving a sports reporter (Philippe Avron) who enquires into the disapperance of a young girl (Eva Swann). Above, right: Pierre Etaix in a scene from his latest comedy, "Le Grand Amour".

Dominique Delouche is producing as well as directing his second film, "L'homme de désir". It is a love story in which love is both sensual and mystical. Music will play an important part as it did in his first film, "Twenty-four hours in the life of a Woman", and Delouche has chosen a Bach figure as his main theme.

Jean-Pierre Mocky plays the principal role in his own film, "Solo". He plays the part of an adventurer who returns to Prague after fifteen years absence to enquire into the disappearance of his brother after the student riots in May.

Claude Lelouch has two films in view: "Encore une histoire d'amour" with Annie Girardot and Marcello Mastroianni and "Seule autour du monde" with Simone Signoret and Jean-Claude Brialy. They will be, as before, aspects of marriage.

MALDONNE

Right: Elsa Martinelli in Sergio Gobbi's new film, "Maldonne", based on the story by Boileau and Narcejac. Jacques Christens, unsuccessful composer and cabaret pianist, is offered an odd assignment. To take the place of a man who has disappeared so that the wife might claim an inheritance from an uncle on the point of death.

Jacques stays at the house of the wife — Gilberte (Elsa Martinelli) and is immediately aware that she is terrorised by someone. Slowly he discovers it is her husband, a one-time Nazi chief who, fearing that he will be murdered by 'avengers', has had the idea of someone taking his place. At least, that's what it seems. Pierre Vaneck is the pianist, Robert Hossein the husband.

SCARLET WOMAN from page 13

when the occasion presents itself he ruins her. Obliged to flee with only a few jewels, she makes her way to Paris determined to have a week's good-time before doing away with herself. But during that week she decides to avenge herself on the man.

"I am trying to make a film which will appeal to women. It will be very much of today. In the film I develop a number of themes that interest me, for instance a woman's solitude in our society. Liberty? She only finds that in the arms of a man." Robert Hossein is the business manager, Maurice Ronet, a man she meets on the Eiffel Tower — with unexpected results.

Right:
Gunnel Lindblom in Mai Zetterling's latest film, "The Girls"

Above: Director Stellan Olsson with his star Per Oscarsson during the shooting of "Oss Emellan" (Between Ourselves), Oscarsson has emerged as one of Sweden's finest star players. The film is about a man whose appearance and demeanour are different from norm and it shows the reactions of others and how he responds.

Ingmar Bergman began his latest film a month or two ago on the island of Faro where he now lives. The leads will be played by Liv Ullmann and Max Von Sydow — the film will be in colour. Liv Ullmann who has played in Bergman's last three films will also star in Jan Troell's two-part film, "The Emigrants" and "The Immigrants".

Liv Ullmann, now twenty-nine, is Norwegian by birth but born in Japan. She started to study acting in London and then worked in a Norwegian provincial theatre for three years.

After this she played in Oslo at the National Theatre and has made now some six Norwegian films, among them Edith Carlmar's "Ung flukt" and Arne Skouen's "Nattens brod".

news from SWEDEN

ODD LOVERS, directed by Torgny Anderberg, certainly lives up to its title. It centres on the community of Hagerskog; hardworking, godfearing, intolerant, hypercritical.

In this large borough is the welfare centre and this is the true pivot of the film around which the characters play out their several dramas.

There is Narcissa (Anita Bjork) who works at the centre — a woman no longer young who believes she can snatch happiness with the good-for-nothing Dag Asping (Ulf Brunnberg). She is disillusioned.

Lind is the chairman of the welfare board and takes monthly trips ostensibly on business but in fact to meet Margret. These meetings are nothing short of love rites but he is found dead one day in a crashed car.

Vag-Larsen (Erik Hell) is a young man sure of himself and of women — or so it seems. But in fact he is impotent with Sandra (Lissi Alandh) the woman he loves. In despair he prays in the forest. The sixteen year old Viola (Kerstin Larsson) sees him and frees him from his anguish.

Odd Lovers indeed. The film is based on Artur Lundkvist's novel "Comedy at Hagerskog".

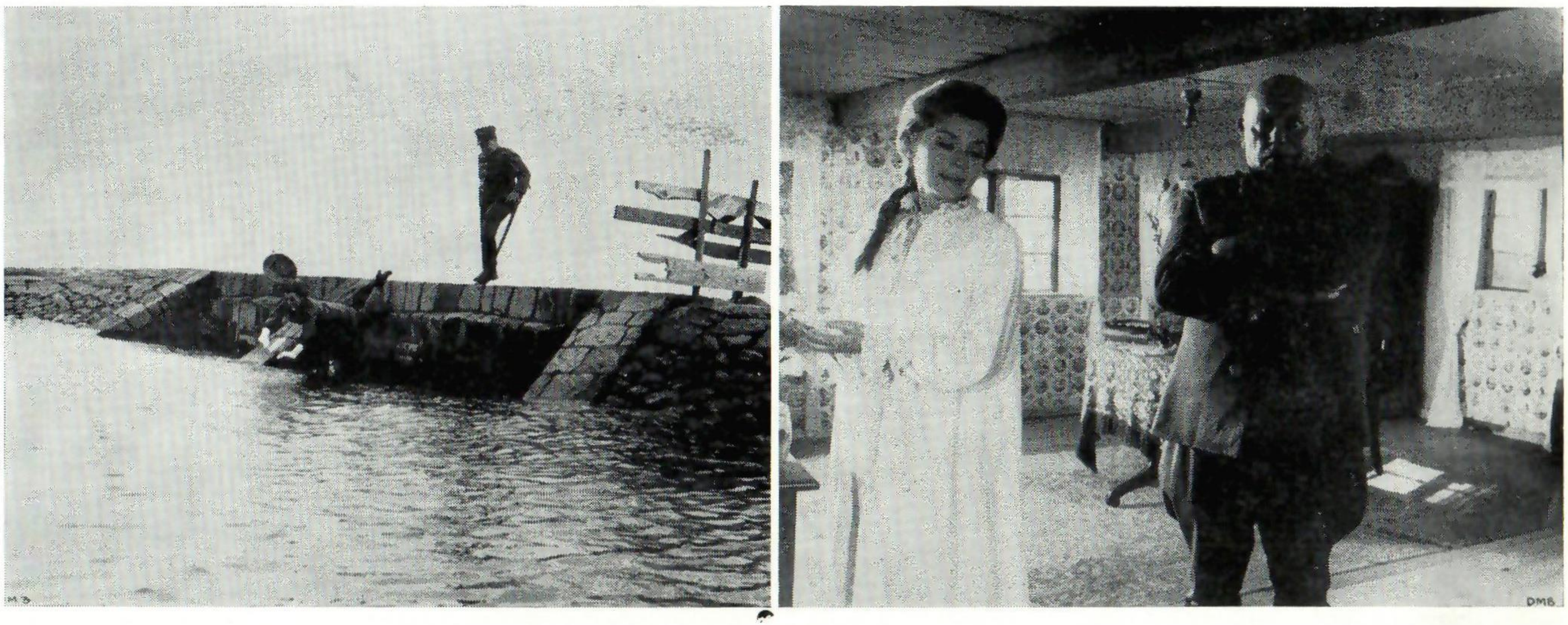
Opposite page:
Ulf 'Dumle' Brunnberg and Kerstin Larsson in "Odd Lovers"

Below: Ulf Brunnberg and Kerstin Larsson in "Odd Lovers" directed by Torgny Anderberg.

ODD LOVERS

A NEW FILM DIRECTED BY TORGNY ANDERBERG

young german producers and directors



Above and below: Four scenes from Michael Verhoeven's "Danse Macabre" (Paarungen) which was the official German entry at Mar Del Plata and Cork last year. Son of the well-known actor Paul Verhoeven, and himself a stage producer, Michael Verhoeven turned to a play he had previously produced on the German stage, Strindberg's "Dance of Death", as the basis of his first film. In the film are several major players: Paul Verhoeven, Lili Palmer, Karl Michael Vogler The film will be seen at the new Cinecenta..

Michael Verhoeven produced as well as directed "Danse Macabre" and he is now busy on a new film, as director (producer Rob Houwer) "Hoppe, Hoppe, Reiter" (Ride-a-cock-horse). In complete contrast to the drama of his first film, this second deals with a young man who wants to rejuvenate his marriage and organizes an orgy.

ROB HOUWER (Dutch father, Viennese mother) went to Germany twelve years ago and trained as a cameraman and studied drama before gambling his entire capital on a film, "Hot Summer Days". It was a success and so was and is Rob Houwer.

Prepared to take chances with young directors he has produced such important new-wave films as Schloendorff's "Degree of Murder", Schaaf's "Tattoo", Rainer Erler's "Professor Columbus", Marran Gosov's "Angel Baby" and "Luck in the Game".

Apart from "Hoppe, Hoppe Reiter", Houwer has currently in production: "Brautjagd" (Bride Hunt) directed by Marran Gosov — "Hunting Scenes of Lower Bavaria" directed by Peter Fleischmann and Roland Klick's "Little Boy Lost".

Himself a young man, Rob Houwer is able to effect an understanding relationship with his directors whose themes naturally enough are concerned with the youth of today — the youth of the 'guiltless generation' who see themselves confronted with problems that beset youth the world over.

"A Love" is the next film by Strobel and Tichawsky. Their first film, "A Marriage" which was shown on TV recently received financial support from the Young German Film Committee and this new film will also be so assisted.

Producer, director, actor Roger Fritz and popular star Robert Hoffmann are partners in an Italian film which they began shooting in San Francisco last month.

Alexander Kluge has nearly finished his third film about which he is loath to speak but admits the temporary title is "Galaxies", and has a science-fiction theme.

Edgar Reitz is shooting his second film, "Cadillac", which has been financially assisted by the Young German Film Committee.

Werner Herzog has taken his cameraman to Africa to shoot a full length documentary which will also be used as a study for his new film, "Fata Morgana".

Johannes Schaaf is making "The Capucine Cave" based on a novel by Joseph Roth. He has also been asked to direct a Graham Greene novel.

Klaus Lemke ("Negresco") is to make a film by Horst Wendland's Berlin company entitled "The Clergyman's Pretty Daughter".

Left: The topless group is currently in vogue. One such appeared at a Plymouth club recently and here we see a group from the German film "Doctor of St. Pauli" (St. Pauli is the popular entertainment quarter of Hamburg). More topless groups appear in Rolf Olsen's "The Go-Go-Girl from Blow Up" or: "In Schwabing the Nights are Long". Olsen says he only makes films for entertainment — he also owns several Go-Go clubs in Munich among them the "Blow Up".

Alfred Weidemann ("Buddenbrooks") is planning a remake of Thomas Mann's "Felix Krull" as well as a film production of Wedekind's "Spring Awakening". He co-authored the scripts with French writer Monique Lange.

Below: Light-hearted scene from Will Tremper's "Playgirl" to be shown here soon. Forty-year-old Tremper was first a photo-reporter and script writer before directing films with his own company. His first film, "Escape to Berlin", was made in 1961.

Trouble at the Berlin Film and TV Academy. After the student demonstrations last May at the Berlin Festival a new 'participation' formula was worked out for the running of the Academy.

Directors of the Academy, instructors and students were to participate in the organisation of the teaching schedules and six semesters had been worked out embracing technical lectures, practical short film and TV film making and a final film made independently by the students but within the framework of the Academy.

This schedule has met with some criticism — the students want to be able to make a short film after the first year and as a result eighteen students (out of sixty-nine) have had their agreements cancelled.

Below: Helga Anders in Johannes Schaaf's first film "Tätowierung" (The Delinquent) — a Rob Houwer production. Thirty-five year old Schaaf began making shorts in 1964 with "Hotel Iphigenie". "The Delinquent" will be shown at Cinecenta.

Left: Two hippy scenes from "L'Urlo"

tinto brass and l'urlo

TINTO BRASS HAS begun his latest film, "L'Urio" (The Shout). Shooting is estimated to take 14 weeks in Rome studios, on the island of Santo Stefano, in the Veneto, in Berlin, London and Paris.

It is the story of an individualist and a young woman who. aware of the new state of uncertainty that is abroad today, especially with young people, decide to drop out and try to achieve an individual liberty and discover an entirely new way of living.

Tinto Brass says it's a romantic film, not that of the last decade but a romanticism of today — the struggle between the consumer's civilization and a new paradise.

The two main roles are played by Tina Aumont as Anita and Gigi Proietti as Carlo. Tina Aumont is the twenty-two year old daughter of actor Jean-Pierre Aumont and his first wife Maria Montez who died in 1951. Born Marie-Christine Aumont, Tina was first noticed by us in Vadim's "La Cureé" and since then she has appeared in several films, particularly "L'Alibi", Bertolucci's "Partner" and now "L'Urlo".

Opposite page:
Pop decorated scene from "L'Urlo".

Luciano Salce, after months of silence about his new film "Colpo di Stato" has said that despite its unusual style it deals with some very serious events. The story is set in a pre-electorial period and there will be no famous players in the film. Instead many 'famous people' will appear, such as the the Pope, President Johnson, Luigi Longo, Ho-Chi-Min, members of parliament and ministers — all doubles have been chosen by Salce with great care.

Above: From "L'Urlo". In the film's context the word can mean 'shout' (of protest) or 'cry' (of despair), both hold the balance of today's society.

Below: Tina Aumont and Gigi Proietti in two scenes from Tinto Brass's new film, "L'Urlo" (The Shout).

EMI DOMA
COSTRE

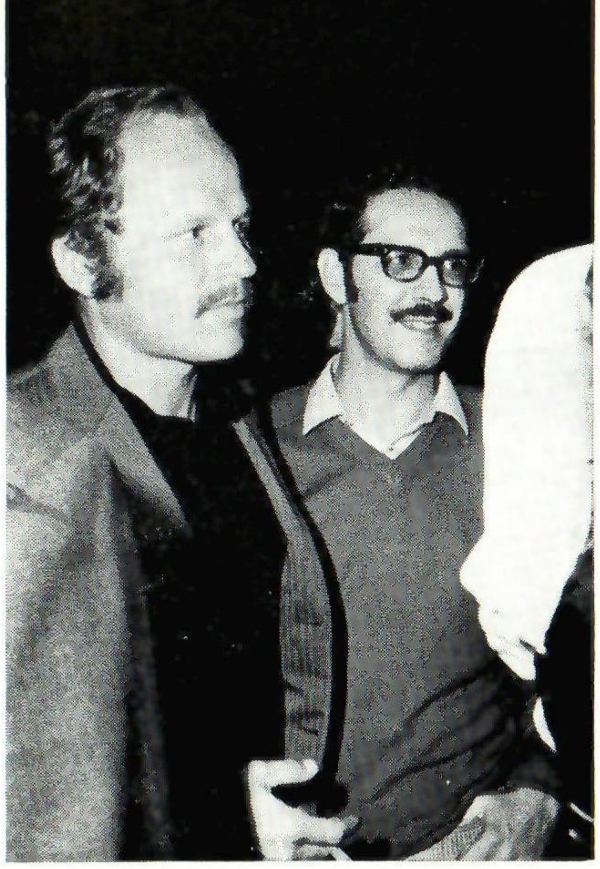
Tinto Brass has an affection for London and usually has some locations in the capital. His earlier film, "Col Cuore in gola" **(scene right)** was set in London and dealt with the strange and brief encounter of a disappointed man and a disillusioned girl. Strange because the body of a dead man is present at their meeting — brief because it lasts only a day and a night. Jean Louis Trintignant and Ewa Aulin are the stars.

The Italians are developing a new kind of fiction-documentary prompted by the techniques of television. Gianni Bisiach who was with TV has made a documentary, "The Two Kennedys", dealing with the lives and tragic deaths of John and Robert Kennedy (the director was greatly assisted by Pierre Salinger, ex-chief of the Press Office of John F. Kennedy). And Marco Vanzi has just made a feature length film called "The Kennedy Saga" in which the 'fictionalized story' has been inserted into the documentary material thus creating a kind of 'novel-newsreel-document'. Vanzi's film includes a long interview with Rose Kennedy, mother of John and Bob Kennedy and with Eddie Moore, close collaborator of Joseph Kennedy.

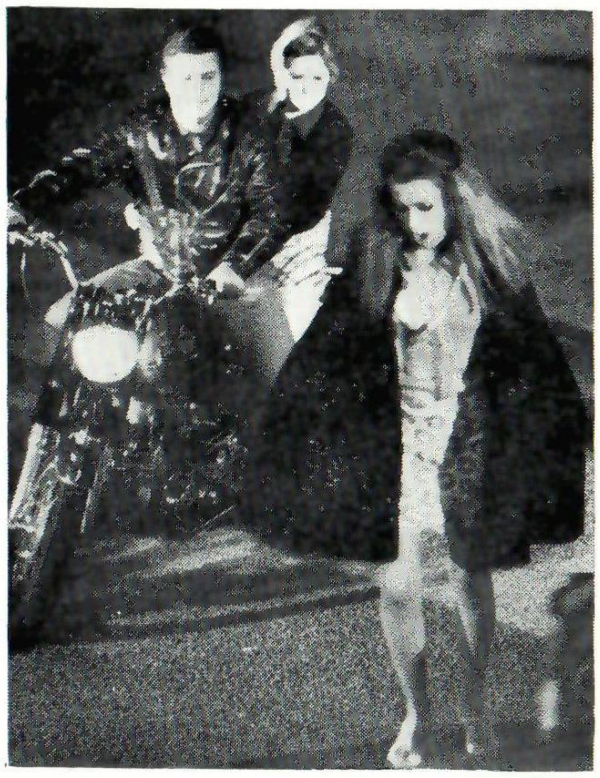
Alberto Sordi is due to play in "Frigido non sono ed allora perchè" after which he will direct for the same company (Documento), "Help me, my love".

Rossano Brazzi is to direct Paola Pitagora and Nestor Garai in "Salvare la faccia".

Lorenza Guerrieri is the star of "Non ancora" directed by Francesco Maselli.



Above: Jean-Marc Bory and Maurizio Ponzi at Locarno.



Above: Stefania Coreddi in Lamberto Benvenuti's first film, "Temptation".

young italian directors and players

DESPITE THE continual appearance of the word crisis in Italian film papers and the struggle to get the government to act regarding the industry not only does production continue at a fairly high level but we are now confronted with the latest wave of new young directors. — Their first impact was felt in Europe at the Locarno festival last October when twenty-eight year old Maurizio Ponzi won the Grand Prix with his "The Visionaries", inspired by Robert Musil's play "Die Schwärmer" (The Enthusiasts). Ponzi, whose affiliations are with Rossellini, Straub, Lang and Godard, adopts the idea of an actor projecting his own life during a stage rehearsal of Musil's play.

Sergio Spina, who moved from TV to the cinema, was at Locarno with his first film, "Fantabulous" which gives a provocative glimpse of the military and scientific world of tomorrow. In this a superman is fitted with an electronic brain which unfortunately has the habit of fusing when he meets the woman he loves.

Also at Locarno was Roberto Faenza with "Escalation" (already described fully in CFR).

Two other young Italians at Locarno were thirty-year old Andrea Frezza (with "Il gatto selvaggio" — The Wild Cat) and Salvatore Sampieri (with "Thanks Aunt"). "The Wild Cat" has a 'contestation' theme in which a murderer becomes a revolutionary. Sampieri has begun a second film "Cuore di mamma" in which Carla Gravina makes a return to the screen. She has a long role but only one line to speak. As she says: "The whole psychological motivation which leads the mother from resignation to destructive anger has to be read entirely on her face. It is a splendid test for an actress."

Two other newcomers are Luigi Mani and Alberto Cavallone, both preoccupied with social problems. The first has already made "Faustina" (covered in CFR last year) and is now working on his second film.

Cavallone has made "C'erà una bionda" in which the racial problems are dealt with differently and involves subtle social and emotional differences against the background of Africa today.

The eclectic author, actor, and director of stage plays and cabaret, Giancarlo Cobelli, made his directorial debut with "Fermate il mondo", which surrealistically deals with some young people at loggerheads with their community and in continual confrontation with the civilisation of consumers and consumer goods.

Mauro Severino's first film, "Vergogna schifosi" is about young provincial people who try to integrate themselves into the industrial structure of Milan.

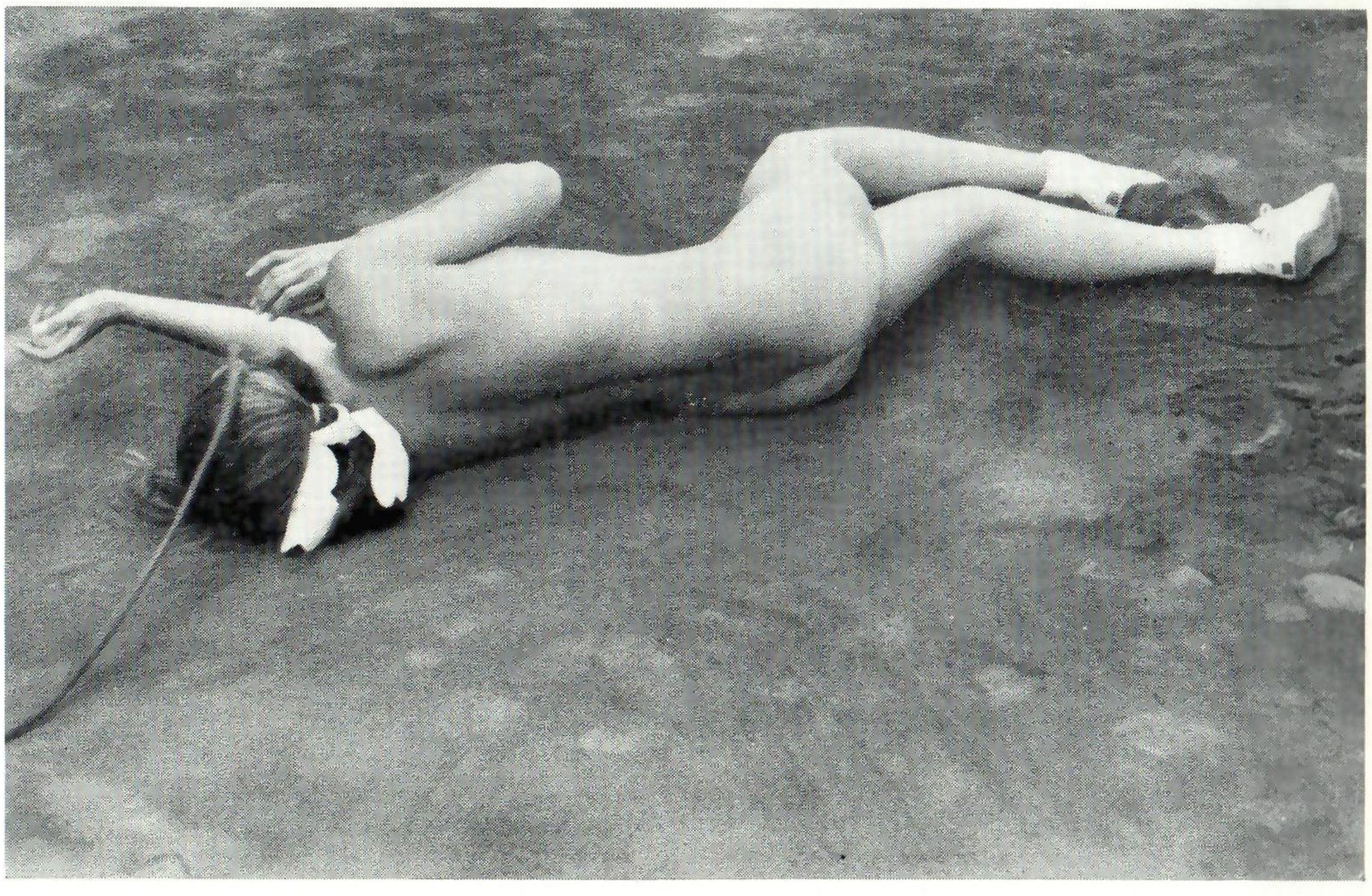
Lamberto Benvenuti's first film, "Temptation", is also provocative and contemporary, and believes that compromise is the result of lack-of-courage prompted by the desire to defend one's own position.

Bruno Alberto Gaburro's "Ecce Homo" is pessimistic in tone, believing that the hate, selfishness and intrigue of contemporary society mitigates against its 'salvation'. Shot in Sardinia it is the dramatic story of five people, the only survivors of the destruction of humanity caused by a nuclear war. Rivalry and hatred continue even in this situation. Players include Philippe Leroy, Gabriele Tinti and Frank Wolff.

Carmelo Bene (thirty-one), a forthright man of the theatre, had his first film shown at Venice last year, "Nostra Signora dei Turchi".

Giuliano Biagetti's first film "L'età del malessere" (The Age of Unease) is an adaptation of the novel of the same name by Dacia Maraini.

Continued on page 24



Right Mimma Ippoliti in "La Matriarca".

Above: Monica Strebel and Gianni Macchia in Fernando di Leo's new film, "Brucia Ragazzo, Brucia" (Burn, Boy, Burn).

Above left: Mimma Biscardi in "The Secret Diary of a Young Girl", the story of a teenager who, under careless parental control, learns about life the cruel way. Rossano Brazzi is also in the film.

Left: Miriam Alex and Gianni Macchia in Fernando Di Leo's "Brucia Ragazzo, Brucia", the story of a young married woman who wants to bring to her marriage the passion she has discovered with another man.

YOUNG ITALIAN DIRECTORS
from page 22

Making his debut as a director is writer Enzo Siciliano with an adaptation of his own novel, "La coppia" (The Couple). The book is told by Sergio; it is an experience in his life. In the film the style will be objective although centred on Sergio. Sergio and Roberta are a working class couple who make contact with the wealthy Guido and Olga with consequent amorous interchanges. Christian Hay, Anita Sanders, Massimo Girotti and Nicoletta Machiavelli are the stars.

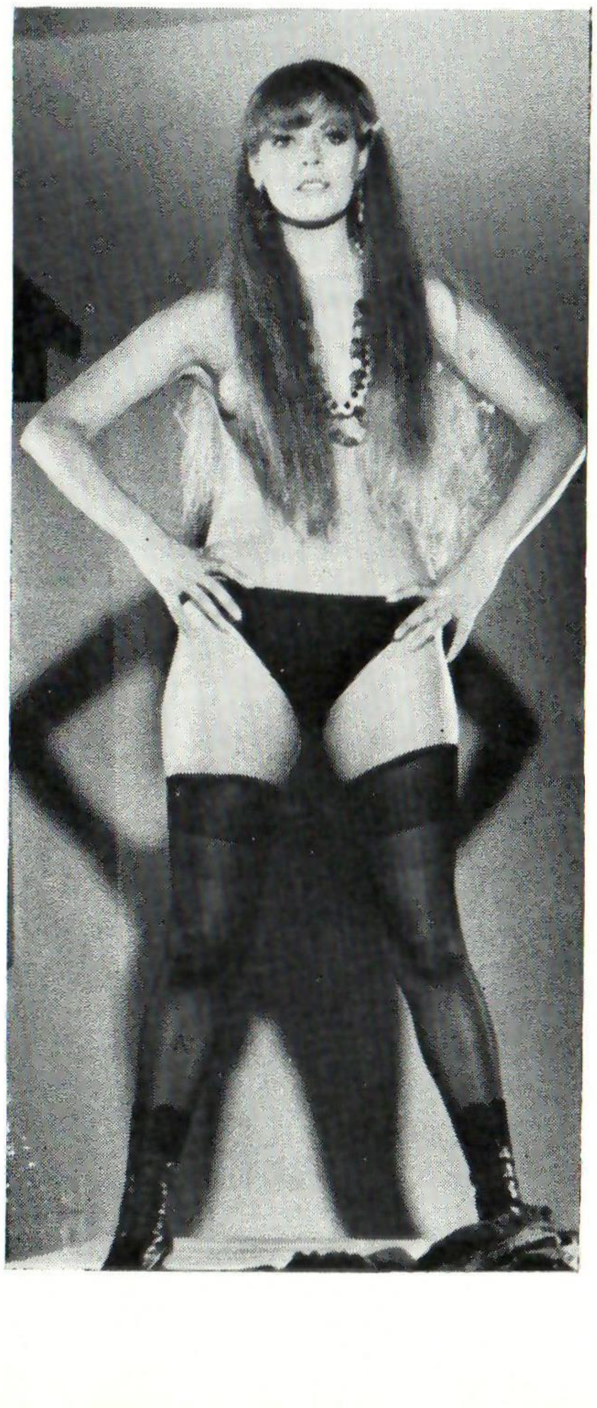
Luigi Magni whose "Faustina" was well received, begins his second film shortly, "Bell'anno del Signore".

The new Tirrenia Studios (in Tirrenia) have had a successful first five months with five films in production: "La corsa di Nida" with Fred Astaire and Anne Heywood; "Testa o croce", a western; "Gli innaturali" directed by Antonio Marcheriti with Marianne Koch and Dominique Boschero; "Smeralda" directed by Mario Segni with Nadja Tiller: "Sensation" directed by Ottavio Alesad with Eva Thulin, Rosalba Neri and Edwige Fenech.

Mauro Bolognini has just begun shooting his latest film there, "L'assoluto naturale" with Sylvia Koscina. In March Fellini is due to direct his first TV stint, "Pinocchio".

Marisa Mell will be the star of "Perversion". Story by Lucio Fulci.

Below:
Youth in "The Sexual Revolution.



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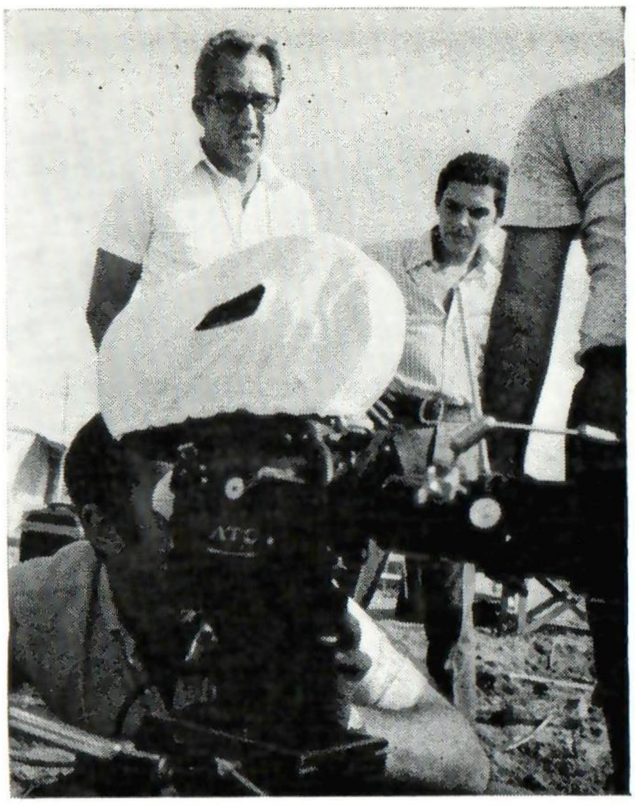
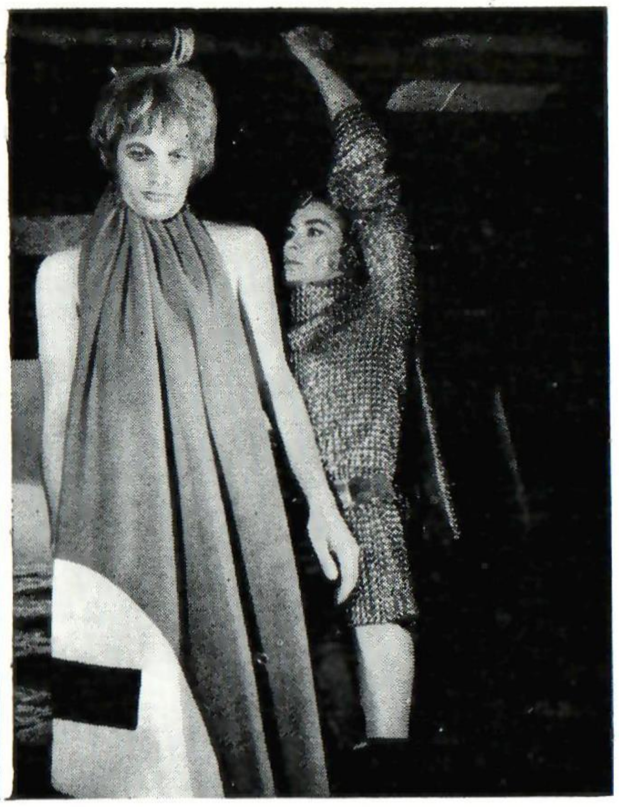
maybe one evening at supper

One of the most successful Italian theatre productions recently has been Giuseppe Patroni Griffi's "Metti, una sera a cena" produced by De Lullo with himself as star and with Rossella Falk and Alida Valli. Now Patroni Griffi is making a film (his second) of the play, having re-written it in cinematic terms although keeping the same characters and atmosphere. Some of the locations are of particular interest including a "female Turkish bath". Basically it is the story of five people who, on an "island" (used in the figurative sense) each realise their true personalities free from every restrictive convention.

Included in the quintet is Lino Capolicchio, the young actor who made his film debut in Roberto Faenza's first film, "Escalation". The other players are Jean-Louis, Trintignant, Annie Girardot, Florinda Bolkan, and Tony Musante.





Above left: Director and author, Giuseppe Patroni Griffi during the shooting of his new film, "Metti, una sera a cena", an adaptation of his successful play with Florinda Bolkan as Nina. Above right: Lino Capolicchio and Florinda Bolkan in a scene from the film.

Below: Lino Capolicchio and Florinda Bolkan (who Patroni Griffi says will be a 'rivelazione stupefacente' as Nina) in a scene from "Metti, una sera a cena" (Maybe, one evening, at supper) — the title comes from a sentence spoken by one of the characters.

january

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — John Cassavetes' Faces

Academy Two (GER 3129) — John Korty's Funnyman and D. S. Ashton's Poussin

Academy Three (GER 8819) — Pierre Prevert's Voyage Surprise and written by Jacques Prevert. Made in 1946 a mystery coach tour at its heart makes the film very topical and the surrealistic style is also apt.

Baker Street, The Times Cinema (935 9772) — From Jan. 2nd: Bunuel's Adventures of Robinson Crusoe & Zazie dans le Metro. Followed by a Polanski Week

Berkeley (MUS 8150) — The Graduate & People Meet

Cameo Moulin (GER 1653) — Her Private Hell. Next programme: Cruel Need (Greek)

Cameo Poly (LAN 1744) — Ake Falck's Waltz of Sex (Vindingevals) with Tina Hedstrom and Per Oscarsson

Cameo Royal (WHI 6915) — Essy Persson in I, a Woman & Where the Action Is

Cameo Victoria (VIC 6588) — From 2nd: Jiri Menzel's Closely Observed Trains & Bergman's Virgin Spring

Charing Cross Road, Tatler (GER 4815) — Dark Alleys

Cinephone, Oxford Street (MAY 4721) — Jorn Donner's Black on White and Godard's Woman Is a Woman

Compton Club (GER 4555) — Members only

Continentale (MUS 4193) — Seventeen and Un homme et une femme

Curzon (GRO 3737) — Coach to Vienna & Zita

Dilly Club (GER 6266) — Members only

Gala Royal (AMB 2345) — Milos Forman's latest comedy The The Firemen's Ball and Truffaut's Jules et Jim

Paris Pullman (FRE 5898) — Elvira Madigan. From 9th: The Queen

Piccadilly, Jacey (REG 1449) — Witchcraft through the Ages, Young Aphrodites and Un Chien Andalou

Prince Charles (re-opening Jan. 12th) — Pierre Clémenti, Catherine Deneuve, Michele Morgan in Benjamin.

Belfast, Ambassador — Fire of Love & Morianna, 6 (6); Skin, Skin, 13 (6); Virgin for the Prince & Le Bonheur, 20 (6); A Question of Rape & The Nude Ones, 27 (6)

Birmingham, Cinephone — Fire of Love & Sex can be difficult; How to Seduce a Playboy & Virgin Youth; Sweet Body of Deborah & Premature Burial; Onibaba & Nudist Paradise

Brighton, Jacey — Switchboard Operator

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Manchester, Cinephone — Idiot in Paris & The Rape; Stefania & The Gift; Sweet Body of Deborah & Premature Burial

new cinema club

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Right: Michele Mercier as Angelique, popular in any year.

Below: Diana Kjaer and Mate Olin in Ake Falck's "Waltz of Sex" (Vindingevals) now at the Cameo Poly. Set in a southern Swedish village in the 1920's it is mainly concerned with a free church group and a family of gypsies. Praying, fighting, loving, celebrating — it is a lively round. Players include Gio Petré and Keve Hjelm.

Above: The lovely Elena Nathanael in Georges Scalenski's Greek drama, "The Cruel Need" (Cameo Moulin, soon).

1968 brought us several great and near-great continental films — in no especial order we think the best were: "Closely Observed Trains", "Hugs and Kisses", "Vivre pour Vivre"; "Elvira Madigan", "Mouchette", "Hour of the Wolf", "Rondo", "Weekend", "Boxer", "The Firemen's Ball", the re-release of Lang's "M", "Playtime".

Undoubtedly the box-office hit of 1968 was "Seventeen" which, in fact, started its premiere run in 1967. Also that magical coupling of "Un Homme et une Femme" and "Le Bonheur" continued as a big success.

1969 will undoubtedly prove to be the year when the examination of human relationships of all kinds reaches a new intimacy, a new truthfulness. It will also be the year when the impact of young film-makers will reach its zenith. But they will well be advised to remember some advice offered by Jean Renoir last month: "I don't believe in filmed messages. I believe in the strength of convictions. If they are sincere they will show themselves throughout the film — the aesthetics will follow. Before everything else, it is necessary to learn how to tell a story."

This may sound démodé, but the cinema will live just as long as there is an audience. Bore the audience and all the subsidiary gimmicks in the world will not keep the cinema alive.

CLASSICS

Baker Street — Alfred Hitchcock Season — Under Capricorn, 5 (7); Torn Curtain, 12 (7); The Birds, 19 (7); Arabesque, 26 (7); Late Shows — Crack in the Mirror, 8 (3); Beautiful but Dangerous, 22 (3)

Brixton — Weekend at Dunkirk, 9 (3); Room at the Top, 12 (1); Spartacus the Gladiator, 16 (3); The Hands of Orlac, 19 (1); Late Shows — Every Saturday — Perseus Against the Monsters, 25th

Cameo Moulin — Late Shows — Frustration, 5 (5); Bed Without Breakfast, 26 (5)

Cameo Royal — Late Shows — Every Friday — The She Wolves, 17th; Passport to Shame, 24th

Cameo Victoria — Late Shows — Of Human Bondage, 17 (2)

Chelsea — Dutchman, 12 (7); Late Shows — Do You Like Women, 6 (5); Bluebeard, 20 (5); Boccaccio 70, 27 (5)

Chingford — Late Shows — Every Saturday — Seduction of Julia, 11th; Special Presentation — Macbeth, 16th

Croydon — Kwaidan (Ghost Stories), 19 (7); The Good, The Bad and The Ugly, 28 (7)

Dalston — Francis of Assisi, 6 (3); Dracula — Prince of Darkness & Frankenstein Conquers the World, 13 (3); The Fruit is Ripe, 27 (3)

Erith — Special Presentation, Aida, 22nd

Hampstead — Wild in the Streets & The Servant, 5 (7); Late Shows — Every Saturday — Une Femme est une Femme, 18tn; Seduction of Julia, 25th

Kilburn — Some Like It Hot, 5 (7)

Notting Hill Gate — Juliet of the Spirits, 12 (7); Modesty Blaise, 19 (7); Late Shows — Anastasia, 6 (5)

Park Royal — Late Shows — The Seduction of Julia, 11th

Praed Street — Wedding — Swedish Style, 9 (7)

Stockwell — Matinees Only — Espionage in Lisbon, 6 (3); Evenings Only: The Visit, 9 (3); Under Capricorn, 13 (6)

Stockwell — Cat Ballou, 20 (6); The Good, The Bad and The Ugly, 27 (6); Late Shows — Saturday Night and Sunday Morning, 11th

Tooting — Lady 'L', 13 (6); Sex from a Stranger, 20 (6); Late Shows — Every Friday — Passport to Shame, 17th; The She Wolves, 24th

Waterloo — Morgan — A Suitable Case for Treatment, 28 (7)

Left: From "Stefania", at the Cinephone Manchester this month. A number of Greek films are currently being shown. among them, "Dark Alleys", "Face to Face", "Young Aphrodites" and "Stefania".

cineshelf

SOME NEW PAN issues are of particular interest to filmgoers. Andrea Newman's "Three into Two Won't Go" (5s.) is the novel on which the film directed by Peter Hall and starring Rod Steiger, Claire Bloom and Judy Geeson is based.

A persuasively told story of a sales director who has one too many amorous encounters on his travels up and down the country. The girl (Judy Geeson) who keeps a diary of her sex life and marks up A and O levels comes home to roost.

"The Smashing Bird I Used to Know" (3s.6d.) is John Burke's novel from the screenplay by John Peacock and Robert Hartford Davis — the film stars Renee Asherson, Dennis Waterman and Patrick Mower A young girl stabs her widowed mother's lover and is sent to a remand home with consequent emotional turmoil.

"Play Dirty" is another film script adaptation this time by Zeno who caused a stir a year or two back when he won the Arthur Koestler award.

Written with the flat realism of authenticity this is a desert war story of RE captain Douglas (released by British Petroleum for special port work) who is unceremoniously bundled on a mission to blow up a petrol dump behind Rommel's lines. The raid is organised by a fanatical Colonel obsessed with his own idea of desert warfare and, in order to keep his unit in operation (which depends on the safe return of Douglas) he promises the tough sergeant, Leech, two thousand pounds if he brings the captain back alive. The story concerns itself mainly with the relationship between Leech and Douglas and has immense power and suspense.

Sewell Stokes' intimate portrait "Isadora" (Panther 5s.) is, in fact, a personal recollection of the famous dancer Isadora Duncan, written immediately after her tragic death in 1927. He met her for the first time when her dancing career was virtually over and she was living in a room on the third floor of the Negresco hotel in Nice and kept her bizarre but beloved studio.

In the declining years of her forties, Isadora was a tragic, loveable, embarrasing woman, the poignant result of undisciplined talent and passionate living.

As a splendidly beautiful young woman she attained success in her art but her error was to take herself, as well as her dancing, seriously and this kept her lovers essentially lovers. When much of her gift and figure had gone she cut a strange figure on the Promenade des Anglaises in the company of a young writer and artist both sensitive to the past and the present.

MIRROR OF VENUS (Corgi 12s.6d.) is the paperback version of Wingate Payne's photo book of very attractive young women accompanied by a text by Francoise Sagan and Federico Fellini. The photos are tastefully urge-provoking.

Also in Corgi for a month that has several Greek films on show — **Greek Drama** (7s.6d.) — an excellent basic anthology.

The film version of Tchekov's **The Seagull** with Vanessa Redgrave will be here soon. The play (together with "Cherry Orchard", "Three Sisters" and "Uncle Vanya") is a Corgi 6s.

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current and coming

from greece

"Zorba the Greek" and "Never on Sundays" cleverly captured certain aspects of the Greek mentality and vitality and projected them onto the screen in a way that international audiences could appreciate.

But the real Greek cinema remains an enigma despite an almost frenetic production. This production, of course, is mainly low-budget and made rapidly and solely for the home market — with emphasis on the provinces. Some of the films are shown abroad, usually in the colony areas in North and South America or Australia. They are invariably melodramas with sex and violence well stirred in.

Talking of the difficulty of making quality films Robert Manthoulis said recently that his third film was started on January 3rd and in the cinemas by March 5th.

Production is geared simply to the tastes and demands of the public — the idea of an art film in terms of personal expression is not readily accepted by most producers. The preferred budget is around £20,000 to £30,000.

Of course there have been and are a few exceptions. Gregori made "Bitter Bread" in the fifties, a film of true Greek reality, but he could not continue in the same vein.

There is plenty of interest in the cinema in Greece. There are two film schools and many film clubs and with little television the public still has the habit of going more than once a week.

A new Greek drama is in town at the moment, "Dark Alleys", directed by Gregori Gregorio who is the director of the School of Film Techniques in Athens. It stars Georges Foundas, who appeared so effectively in the early Cacoyannis films, and Ketie Theochary.

Foundas plays a dock worker who takes up with a dockland cabaret singer.

Their life together is hard and in order to get more money the man agrees to dollar smuggling while the girl is bullied by her previous employer to accommodate a few of his customers and she returns to the cabaret.

The man seeks her there and becomes involved with a drug gang who are after the dollars he has smuggled in. The film closes in a chase and tragedy.

Incidentally, Robert Manthoulis's "Face to Face" (fully covered in an earlier CFR) is now to be seen in the New Cinema Club January programmes — Jan. 1st 6 p.m. and Jan. 22nd 10 p.m. at the ICA cinema, The Mall. Also in the New Cinema Club January programmes are three Yugoslav features: the new Makavejev, "Innocence Unprotected"; Djordje Kadijevic's "The Trek" and Mica Popovic's "The Tough Ones" — Peter Cowie wrote about these in his Pula article last year.

Above: tense scene from the new Greek film, "Dark Alleys", at the Tatler, Charing Cross Road.

not so new

Rather oddly the Curzon have described their current programme as "new wave". In fact Karel Kachyna is forty-four and was one of the first to graduate from the Prague Film Academy — his film-making dates from 1950. Robert Enrico is thirty-seven and made his first short in 1956, "Jehanne", which went to Venice. His short, "La rivière du hibou" won several international prizes and was later used with other shorts to make a feature length film. His first real feature was "Au coeur de la vie" (1962).

Kochyna's "Coach to Vienna" was made in 1966 (CFR that year) and is an intense drama of the immediate aftermath of war. Says Kachyna: "The end of the war was marked by an urge to settle accounts with injustice, lawlessness and violence. The partisans are also guilty of the same lawlessness when they kill an innocent German soldier and rape an innocent woman".

"Zita" is the story of a young girl (Joanna Shimkus) who, unable to face the continued vigil of sitting with a dying aunt steals away one night and meets a double-bass player, Simon. The two experience love and adventure before happy memories of the dying woman persuade the girl to return. The film has all of Enrico's sympathy and sensitivity for young people. Katina Paxinou plays the aunt.

not so shaw

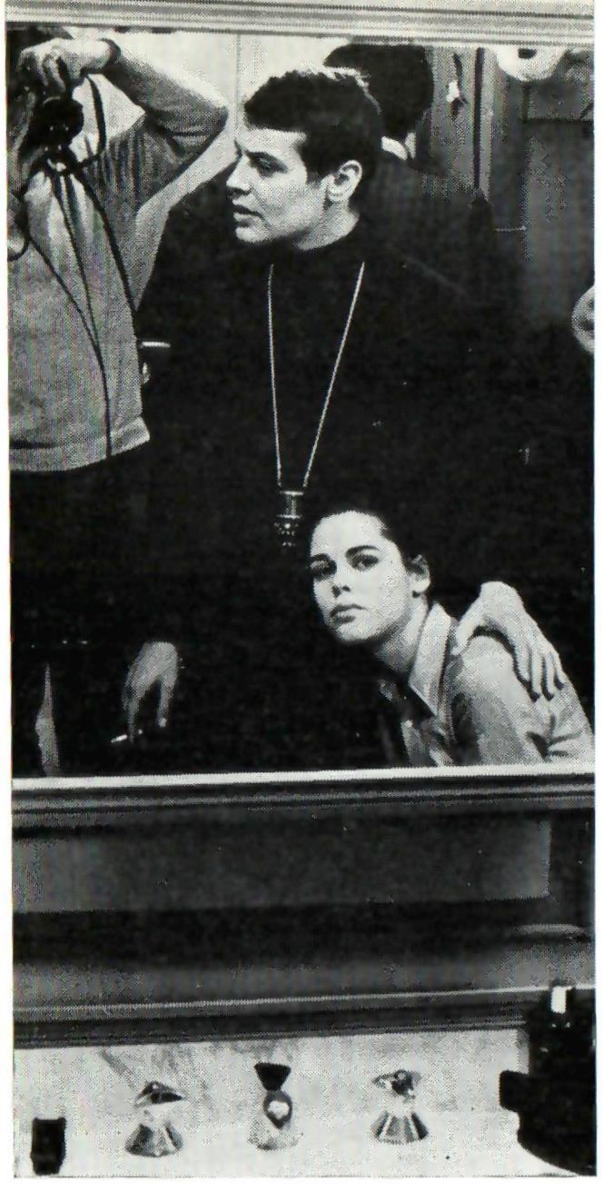
Shaw's short play, ""Great Catherine", designed to show off the talents of one Miss Gertrude Kingston, is a burlesque in which the Englishman's ingrained sense of superiority when 'dealing with foreigners' sees Captain Edstaston through his encounter with the Russian court — "a furious harliquinade with the monarch as clown".

"Catherine", says Shaw in his preface, "kept this vast Guignol Theatre open for nearly half a century, not as a Russian but as a highly domesticated German lady whose household routine was not at all so unlike that of Queen Victoria as might be expected from the difference in their notions of propriety in sexual relations."

Hugh Leonard, who has "written the play for the screen", has opened Shaw's work out to let in something of the harlequinade including Cossack dancers, a court orgy, and the British Ambassador appearing amorously appeased adjusting his dress.

Someone seems to have had the

Below: From Mica Popovic's "The Tough Ones" (Yugoslavia) — the study of two partisans finding it difficult to adjust to peace. A relentless portrait of heroes after victory. In the New Cinema Club January programmes.



idea that the role of a very sexy Catherine would be ideal for a very sexy Jeanne Moreau and that the chilly English exterior might be pierced by such a combination. The idea seems to have got expensively lost.

Two important new films are due in at Academy One and Two this month. Delouche's first feature film, "Twenty-four hours in the life of a woman" starring Danielle Darrieux and Robert Hoffman and Jancso's "The Red and the White".

Shot around Bellagio (Como) and the Serbelloni hotel, Delouche's film is the story of a woman, no longer young, who suffers the joy and anguish of loving a young man.

Below: From Frank Simon's "The Queen" a frank, intimate, eye-opening cinéma-vérité look at the annual 'male' beauty queen competition that takes place in America. Coming to the Paris Pullman

Above: From "Shalako" — Brigitte Bardot as Countess Irina Lazaar and Honor Blackman as Lady Julia Dagget are two of a party of aristocrats on a hunting safari in New Mexico in the year 1880. In an encounter with Indians, the countess is saved by Shalako (Sean Connery), who, by taking charge of the party (abandoned by the original leader) saves most of them from the Apache.

Left: Jean-Daniel Simon and Sylvie Fennec, husband and wife, director and star of "Adelaide", to be premiered here soon. It is the story of a woman who, in the position to marry her lover, finds that he is, in fact, having an affair with another woman — her daughter, Adelaide. The solution seems to be to send the girl away to college — but is it?

Below: From Makavejev's "Innocence Unprotected". In 1942, Aleksio, Yugoslavia's greatest strong-man and acrobat made a film in which he played himself protecting an orphan heroine from a fate worse than death. Makavejev unearthed the film, tracked down Aleksio and used the old film with some new material of his own of everyone who took part, but as they are today. The result takes on a completely new significance and is an entertaining success. In the New Cinema Club programmes this month.

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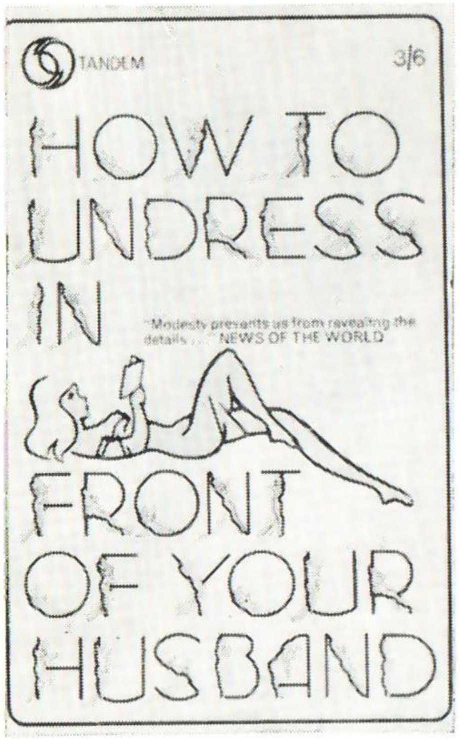
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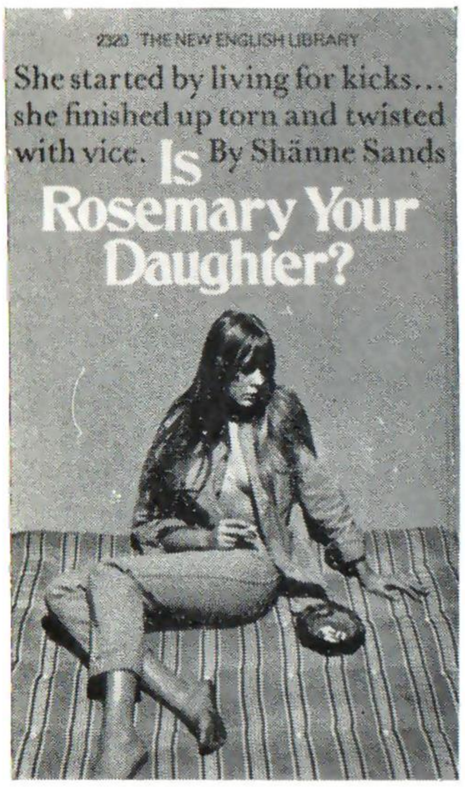
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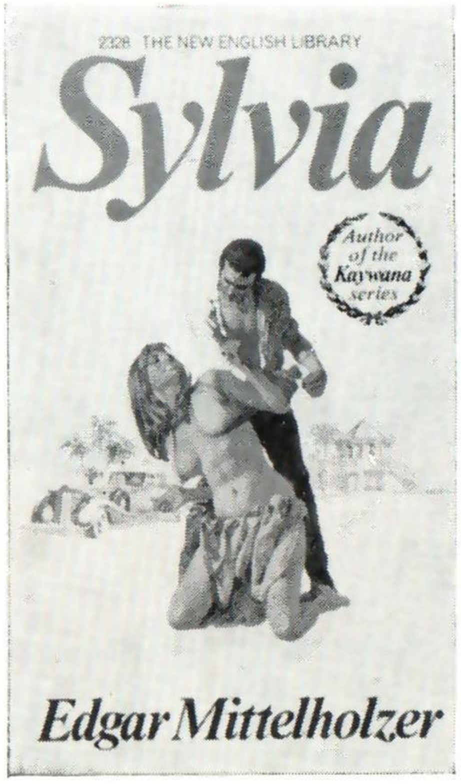
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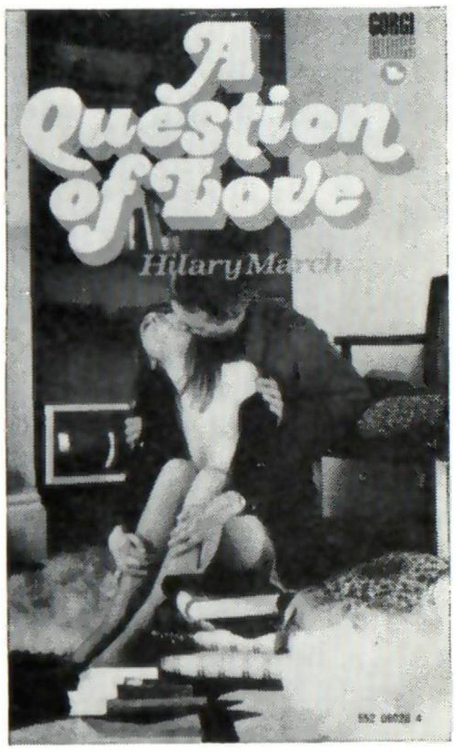
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